

SOUTH INDIAN MUSIC - BOOK III

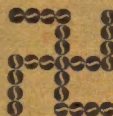
SOUTH INDIAN MUSIC

BOOK III

SEVENTH EDITION



Indira Gandhi National
Centre for the Arts



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P. SAMBAMOORTHY

SOUTH INDIAN MUSIC

BOOK III

(Seventh Edition, Revised and Enlarged)

Padma bhushan, Sangita kalānidhi

Prof. P. SAMBAMOORTHY, B.A., B.L.,

**Fellow, Sangit Natak Akademi,
New Delhi.**

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**“ Knowledge of the Science of Music
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—TYAGARAJA.

P R E P A C E

In this seventh edition, the theoretical portions have been further enlarged. Model Appreciation essays on six kritis of Tyagaraja have been added at the end. Some more technical terms have been explained in Chapter XII.

Topics like Analytical and Synthetic portrayal of Ragas in musical compositions and the utility of Sutra gitas are additions to this edition.

The book has been carefully revised and brought up-to-date.

8th August 1973

THE AUTHOR.

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CHAPTER 1.

R A G A

The outstanding feature of Indian music is the *rāga system*. Every *rāga* is a distinct musical entity by itself and possesses well-defined characteristics. The ideal of *absolute music* is reached in the concept of *raga*. Ragas are so many statues visible, or rather perceivable, by the aural sense. They are solid musical facts and every musician is cognisant of them. Each *raga* has a separate aesthetic form and can be recognised by a trained ear. Musical compositions are concrete forms of the abstract *raga*. They are so many manifestations of the various facets of the *raga*. They are the mirrors or channels through which we are able to see the form of the *raga*. The beauties underlying a *raga* are very subtle and delicate. Whereas a musical composition presents only a certain aspect of a *raga*, the detailed *ālāpana* of the same *raga* enables us to see its full form. Theoretically, the number of ragas is *infinite*. Singing or performing *rāga ālāpana* (*raga exposition*) demands the highest degree of musical training, culture and creativeness. Some ragas admit of an elaborate exposition. Such *rāgas* are called *major ragas*. Ragas which admit of only a brief exposition are called *minor ragas*.

योऽसौ ध्वनिविशेषस्तु स्वरवर्णविभूषितः ।

रङ्गको जनचित्तानां स च राग उदाहृतः ॥

And,

योऽसौ ध्वनिविशेषस्तु स्वरवर्णविभूषितः ।

रञ्जको जनचित्तानां स रागः कथितो बुधैः ॥

Sārṅgadeva's *Sāṅgita ratnākara*.

According to the above slokas, a raga is that which is beautified or decorated by the tonal excellence of svaras and varnas and which decoration gives pleasure to the mind of the listener.

It is the sequence or combination of appropriate svvara varnas that goes to make or establish a raga. Varna here means the mode of singing – *gāna kriya*.

रञ्जकः स्वरसन्दर्भो राग इत्यभिधीयते ।

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Ahobala's *Sangita pārijāta*.

A combination of svaras capable of pleasing the ear constitutes a raga.

रञ्जयति इति रागः is the etymological definition of raga i.e. that which *pleases* is the raga. It colours the mind.

In order to have a melodic entity, a raga must take at least five of the twelve notes of the scale. Even in the case of those ragas which take only four notes in the ārohana, the avarohana supplies the deficiency by being either auḍava, shāḍava or sampūrṇa. An auḍava raga with both *ma* and *pa* deleted will lack stability and will be somewhat nebulous in character. Madhyama and

Panchama being the samvādi svaras (consonantal notes) of Shadjā, it is necessary that at least one of them should be present in a raga, Svaras which are eschewed in a raga, if introduced, will shatter its melodic individuality. Such notes will sound as *apasvaras* (wrong notes) for the raga and will produce a repulsive effect.

Classification

The subject of raga classification in Indian music may be studied under the following heads :—

- (1) Raga classification in ancient music including the classification that prevailed in ancient Tamil music.
- (2) Raga classification in Hindusthāni music.
- (3) Raga classification in Karnātic music.

Of these, the topics mentioned in (1) and (2) are dealt with in Book IV of this Series. Here, only the classification referred to in No. 3 is dealt with.

The modern conception of a raga dates from the time of Matanga Muni (5th cent. A.D.). The classification of ragas into janaka ragas and janya ragas is the most scientific system of raga classification. Janaka means *generic* and janya means *generated*. There are 72 janaka ragas based on the twelve svarasthānas of the sthāyī. The scheme of 72 melakarta ragas provides an excellent, workable arrangement and it is explained in detail in Chap. II. Whereas the number of janaka ragas is fixed, the number of janya ragas is practically unlimited.

The janaka-janya system of raga classification need not give rise to the presumption that all janaka ragas are older than janya ragas. In fact a good number of these janaka ragas came into existence only during the modern period of Indian music. Many janya ragas like Bhūpāla, Āhiri, Nādanāmakriya, Gaula, Vasanta, Saurāshṭra, Madhyamāvatī, Kedāragaula, Mohana, Kambhoji and Nīlāmbarī have been in existence for more than a thousand years. The raga, Kathanakutūhala may be mentioned as an example of a janya raga, which came into existence after the scheme of 72 melakartas was conceived of.

The classification of janya ragas into *varja*, *vakra*, *upāṅga* and *bhāshāṅga* has already been referred to (see Chapter I of Book II). These classifications are however not mutually exclusive. For example, a *varja* raga can be *vakra* and *upāṅga*; and a *varja* raga can be *vakra* and *bhāshāṅga*. Likewise a *varja* raga can be non-*vakra* and *upāṅga* or *bhāshāṅga*. Again there are non-*varja*, *vakra* ragas of both the *upāṅga* and *bhāshāṅga* types and non-*varja*, non-*vakra* ragas of the *bhāshāṅga* types. In a *vakra* raga, the note at which the obliquity takes place is called the *vakra svaral* the note at which the obliquity terminates and the original course is resumed is called the *vakrāntya svara*. The length of obliquity is the *compass of vakratva*.

The Table on the next page gives examples for these different types of janya ragas :

Table 1

| KIND OF RAGA. | | | | EXAMPLES. |
|-------------------------|----------------------|-------------|-----|--------------------------------|
| Varja | vakra | & upāṅga | ... | { Sriraga Balahamsa |
| „ | „ | & bhāshāṅga | ... | { Mukhāri Nilāmbari |
| Varja | krama (non-vakra) | & upāṅga | ... | { Dhanyāsi Mohana |
| „ | „ | & bhāshāṅga | ... | { Kāmbhoji Bilahari |
| Sampūrṇa (non-varja) | vakra | & upāṅga | ... | { Manjari Karnāṭaka byāg |
| „ | „ | & bhāshāṅga | ... | { Saurāshtra Sāranga |
| „ | krama (non-vakra) | & bhāshāṅga | ... | { Bhairavi Mānji |

VAKRA RAGAS

According as the ārohana or avarohana or both are vakra, vakra rāgas are classified into :

- (1) Krama ārohana—Vakra avarohana
- (2) Vakra ārohana—Krama avarohana
- (3) Ubhaya vakra

Since the ārohana or avarohana in these three cases may be audava, shādava or sampūrna, a further classification of vakra rāgas is possible as follows :—

| | | |
|---|--|-------------|
| { | Krama sampūrna-Vakra sampūrna (Karnāṭaka byāg) | |
| | Krama shādava — | „ (Darbār) |
| | Krama audava — | „ (Asāveri) |

| | | |
|---|---|--------|
| { | Vakra sampūrna — Krama sampūrna (Kathanakutū- | |
| | | halaṃ) |
| | „ — Krama shādava (Ardradesi) | |
| | „ — Krama audava (Janaranjanī) | |

| | | |
|---|--|--------------------|
| { | Krama sampūrna — Vakra shādava (Umābharanam) | |
| | Krama shādava — | „ (Devamanohari) |
| | Krama audava — | „ (Suddha bangāla) |

| | | |
|---|--|--|
| { | Vakra shādava — Krama sampūrna (Mukhāri) | |
| | „ — Krama shādava (Vijayasrī) | |
| | „ — Krama audava (Hindola vasanta) | |

| | | |
|---|-------------------------------|---|
| { | Krama sampūrna — Vakra audava | |
| | Krama shādava — | „ |
| | Krama audava — | „ |

| | | |
|---|---|--|
| { | Vakra audava — Krama sampūrna (Nabhomani) | |
| | „ — Krama shādava (Kedaram) | |
| | „ — Krama audava (Kuntalavarālī) | |

Ubhaya Vakra Ragas

| | |
|---|---|
| { | Vakra sampūrna—Vakra sampūrna (Sahāna) |
| | „ —Vakra shāḍava (Nilāmbari) |
| | „ —Vakra auḍava |
| { | Vakra shāḍava —Vakra sampūrna (Narayanagaula) |
| | „ —Vakra shāḍava (Bindu mālīnī) |
| | „ —Vakra auḍava |
| { | Vakra auḍava —Vakra sampūrna (Dipaka) |
| | „ —Vakra shāḍava (Bangāla) |
| | „ —Vakra auḍava |

Bhāṣhāṅga Ragas : Classification

Bhāṣhāṅga ragas like Kāmbhojī, Bilahari, Nilāmbari and Sāranga take only one foreign note. Those like Hindusthān Behāg take two foreign notes. There are a few bhāṣhāṅga ragas like Hindusthān Kāfi which take three foreign notes.

I. Thus from the point of view of the number of anyasvaras taken, bhāṣhāṅga ragas may be classified into :—

- (1) Ekānyasvara bhāṣhāṅga raga i.e. taking only one foreign note (Ex. Mukhāri)
- (2) Dvi-anyakasvara bhāṣhāṅga raga i.e. taking two foreign notes (Ex. Athānā)
- (3) Tri-anya svara bhāṣhāṅga raga i.e. taking three foreign notes (Ex. Hindusthān Kāfi).

Note—In (2) and (3), the anyasvaras may be taken as pertaining to one or two different melas.

Three is the *maximum* number of anyasvaras that can come in a bhāṣhāṅga raga.

II. Bhashanga ragas wherein the *anya svara* occurs as a *kampita svara*; ex. *sadharana ga* in *Athāna* and *bhashanga ragas* wherein the *anya svara* comes as a plain or ungraced note; ex. *Kakali ni* in *Kambhoji*.

III. In *bhāshānga ragas*, the accidentals usually figure in *sanchāras*. But in a few cases, the accidental note is incorporated in the *ārohana* and *avarohana* of the raga itself. That is to say, the *anya svara* is heard even when merely the scale or the *murchhanā* is snug. *Asāveri*, *Bhairavi*, *Ananda bhairavi*, *Mukhāri*, *Chintāmani* and *Sāranga* are good examples of this type of *bhāshānga raga*. Thus *bhāshānga ragas* can be classified into :—

- (1) Where the *anya svara* is incorporated in the *ārohana* and *avarohana* of the *rāga*.

This admits of two divisions :

- (a) Wherein the foreign note is incorporated in the *arohana*; ex : *Bhairavi* and *Mukhari*.
 - (b) Wherein the foreign note is incorporated in the *avarohana*; ex : *Asāvari* and *Sāranga*.
- (2) Where the *anya svara* is not incorporated in the *ārohana* and *avarohana* of the raga, but occurs only in the *sanchāras* of the raga. In this type of *bhāshānga raga*, it is possible to establish the melodic individuality of the raga, without touching phrases containing the foreign note. (*Bilahari* raga is an instance in point).

Whereas the compulsory use of the *anya svara* is the feature of the former type of *bhāshānga raga*, the optional use of the *anya svara* is the feature of the latter type.

IV. Bhashanga ragas known as such from their inception ; ex. Bhairavi ; and bhashanga ragas which were formerly upānga and became bhashanga later on ; ex. Khamas.

While some bhāshānga ragas like Bhairavi (Pan *Kausikam* of *Tevāram*) had a natural origin, many of the other bhāshānga ragas were originally of the upānga type. People gradually discovered the enhanced beauty of the ragas when foreign notes were introduced and sung. The vidvāns as well as the listeners relished the changes and slowly acquiesced in them. Kambhoji which was an upānga raga centuries ago, became a bhāshānga raga only later on. In the *Tevāram*, one can hear hymns which represent the upānga and the bhāshānga types of Kambhoji. Khamās is an example of a janya raga which became bhāshānga in the latter part of the 19th century. Let it be remembered that Tyāgarāja's Khamās as seen in his two kritis : *Sujanajivana* and *Sitāpāte* is only an upānga raga. Therefore in bhāshānga ragas, the raga which would have been the janaka raga, in its prior upānga condition is presumed to be the parent mela even after the change.

In a bhāshānga raga, there need not necessarily be the trace of a foreign raga. The accidental note is only a welcome visitor and serves to establish the *svarupa* of the raga. The foreign note as a rule should not be unduly emphasised in bhāshānga ragas.

V. In Bhashanga ragas the foreign note will be found to be a samvadi svara of some other note occurring in the raga. Thus in Bhairavi, the foreign note is a samvadi svara of chatussruti rishabha ; likewise in Kāmbhōji raga the kakali nishada is a consonantal note of antara gāndhāra.

VI. *Pūrṇa bhāṣhāṅga and Ardha bhāṣhāṅga ragas.* The test for a bhāṣhāṅga raga, is that the foreign note should belong to a svarasthāna not pertaining to its parent scale. The occurrence of the mere shade of a note of an adjacent svarasthāna or the slight sharpening or flattening of the self-same note will not suffice.

For example, ragas like Sāverī and Begada present an interesting study in this connection. In some specific sanchāras therein, some notes are sung slightly flattened or sharpened but not to such an extent as to be considered as belonging to the neighbouring svarasthānas. For example in Sāverī, in the prayogas *s r g r s* and *p d n d p*, the notes; *ga* and *ni* are slightly flattened and sung; but they are not so diminished in pitch as to suggest sādḥārana gāndhāra and kaisikī nishāda. Again, in Begada, in the prayoga *P, d N d P* the kākali *ni* is slightly flattened and sung; but it does not become actually kaisikī nishāda. Such ragas might be called *ardha bhāṣhāṅga* (semi bhāṣhāṅga) ragas. (Ragas like Kambhojī and Bilahari may be styled *pūrṇa bhāṣhāṅga* ragas). In the *Sangita sampradāya pradarsini*, even these ragas, where only a neighbouring *sruti* is touched are styled bhāṣhāṅga ragas. In practice it will be found that in many ragas, the frequency of a particular note becomes sharpened by a *sruti* during the upward trend and gets diminished by a *sruti* during the downward trend. If the view promulgated by Subbarāma Dikshitar is to be accepted, many of our janya ragas have to be dubbed bhāṣhāṅga ragas.

VII In bhāṣhāṅga ragas, with a few exceptions, the accidental note comes a lesser number of times compared to the svakīya svara. For example, in any piece in Kāmbhojī rāga, it will be found that the kākali nishāda (foreign note) occurs a lesser number of times compared to the kaisikī

nishāda. So we say that Harikāmbhoji is the parent raga of Kāmbhoji on the presumption that kaisiki nishāda is the inherent note or the svakīya svara. Likewise in Bilahari, the kaisiki nishāda occurs a lesser number of times compared to the kākali nishāda, and so Bilahari is deemed to be a derivative of Dhīra Sankārābharana and so on.

In the case of some bhāshānga ragas, we are in a position to determine their original upānga condition almost accurately. The accidentals were later additions. In a few bhāshānga rāgas even though the accidentals occur a greater number of times compared to the svakiya svaras, still they are regarded as *anya svaras* only. Ananda bhairavi is a good instance. In this rāga, the accidental (chatussruti dhaivata) occurs more frequently than the suddha dhaivata ; still the raga is presumed to be a derivative of Nāṭhabhairavi only.

VIII. Usually in bhāshānga ragas, the svakiya svara and the anya svara can be sounded in all the three octaves. But Punnāgavarali furnishes a remarkable example of a bhāshānga raga wherein the svakiya svara (kaisiki nishāda) occurs in the madhya sthāyi and the anya svara (kakali nishāda) in the mandra sthāyi. Punnāgavarāli raga had its origin in folk music. It is an interesting example of a raga which originated straightaway as a bhāshānga raga.

The present meaning associated with the term bhāshāngā raga is not more than three centuries old. In earlier times, the term connoted quite a different concept. It was regarded by some as a raga of provincial origin. Thus, Saurāshtra, Mālavi and Surati were called bhāshānga ragas. In the same manner, the present meaning associated with the terms, rāgānga raga and upānga raga are a later development. They had different meanings in earlier times.

Bhashanga ragas are a natural growth. In some works they are referred to as *Desānga ragas*.

Fixing Janaka ragas for Janya ragas.

It will be useful at this stage to ponder awhile about the rules observed in fixing janaka ragas for janya ragas. All janya ragas must either be upānga or bhāshānga. The following considerations are taken into account in fixing their janaka ragas.

In the case of the upānga ragas of the audava-sampūrṇa, sampūrṇa-audava, shādava-sampūrṇa and sampūrṇa-shādava varieties, and the vakra-sampūrṇa and sampūrṇa-vakra varieties, the janaka ragas are easily determined, since all the sapta svaras are represented in either the ārohana or the avarohana. It is also easy to determine the janaka ragas for the upānga ragas of the shādava-shādava, shādava-audava, audava-shādava and audava-audava types, if in each case, the sapta svaras are found represented in the ārohana and avarohana taken together. It is likewise easy to fix the janaka ragas for the panchama-varja shādava-shādava, shādava-audava, audava-shādava, and audava-audava, ragas of the upānga type, provided the notes *r g m d n* are represented in the ārohana and avarohana taken together. The difficulty arises only in the case of those upānga ragas wherein one or two notes are completely eliminated in both the ārohana and avarohana.

Taking Mohana, for instance, it might be argued that it can be taken as a derivative of the Dhīra Sankarābharāṇa, Vāchaspati and Mechakalyāṇi melas also, taking into consideration its svarasthānas. Likewise Sarasāṅgi, Latāṅgi and Mecha kalyāṇi might be cited as the other

possible janaka melas for Hamsadhvani : and Nathabhairavi, Chārukesi and Harikāmbhoji as the other possible janaka melas for Madhyamāvatī.

The author of the *Sangita kaumudi* tried to find a solution for this anomaly by enunciating a new rule—that, in all such cases, the raga should be allocated to the earliest possible mela in the scheme of 72. This theory naturally ignored all the relevant and important considerations that have weighed with music scholars in the past in fixing the janaka melas for janya ragas. Considerations like :

- (1) suggested affinities to particular melas (Ex. Malahari).
- (2) the subtle srutis figuring in the janya ragas (Ex. Kāmbhoji) and
- (3) the history behind the development of the janya ragas ;

were deemed really important in determining the janaka melas. The theory referred to above takes into consideration only the svarasthānas of a raga. The author of this theory was naturally led to place Kuntalavarāli under Vanaspati, Malahari under Gāyakapriya, Nāgasvarāvali under Chakravākam, Madhyamāvatī under Nathabhairavi and so on.

As a corollary to the theory suggested by the author of the *Sangitā kaumudi*, we may enunciate the theory that all janya ragas should be allocated to the latest possible melas in the scheme of 72. Mohana and Hamsadhvani under this theory will rank as janyas of Mecha kalyāni and Chitrāmbhari respectively. Such methods of allocating janaka melas, though logical, are merely mechanical and will not find support.

Kriyanga Ragas

The term *kriyāṅgā rāga* does not denote any particular type of raga in modern music. Different scholars in the past held different views regarding the exact connotation of this term. The *Sangita darpana* (1625 A. D.) of Dāmodara Misra mentions that Kriyāṅga ragas were those that infused enthusiasm in us. Others held that kriyāṅga ragas were the same as vakra ragas; and some others that they were sankirna ragas. Yet others thought that these were rāgas whose names had the suffix, *kriya*; thus Devakriya, Gundakriya, Rāmakriya, Sindhūrāmakriya, Gamakakriya etc. A few held the view that kriyāṅga ragas were those which took foreign notes.

The term *kriyanga rāga* has now no significance and has rightly become obsolete. The various interpretations given to this term in the past are now covered by other technical terms or concepts.

Nishādāntya, Dhaivatāntya,

Panchamāntya and Madhyamāntya ragas

In some janya ragas, the compass of development is restricted to a limited part of the mandra sthāyi and madhya sthāyi. The tāra sthāyi shadja is not touched at all. Such ragas are classified into :—

- (1) Nishādāntya, where the highest note touched is the madhya sthāyi nishāda;
- (2) Dhaivatāntya, where the highest note touched is madhya sthāyi dhaivata;
- (3) Panchamāntya, where the highest note touched is the madhya sthāyi panchama.
- (4) Madhyamāntya, where the highest note touched is the suddha madhyama of the middle octave.

The Table below gives examples for these four different types of janya ragas :

Table II

| Type of janya raga | Examples | | |
|--------------------|------------------|---|---------------------------|
| | Name of the Raga | Its ārohana and avarohana | Its janaka mela |
| Nishādāntya | Nādanāma-kriya | $\left\{ \begin{array}{l} s r g m p d n \\ n d p m g r s \eta \end{array} \right.$ | 15. Māyā-mālavagaula |
| Dhaivatāntya | Kuranji | $\left\{ \begin{array}{l} s \eta s r g m p d \\ d p m g r s \eta s \end{array} \right.$ | 29. Dhīra-sankarā-bharana |
| Fanchamāntya | Navaroj | $\left\{ \begin{array}{l} p d \eta s r g m p \\ m g r s \eta d p \end{array} \right.$ | 29. Dhīra-sankarā-bharana |
| Madhyamāntya | Kapijangla | $\left\{ \begin{array}{l} s \eta s r g M \\ m g r s \eta d \eta s \end{array} \right.$ | 22. Khara-harapriya |

Punnāgavarāli and Chittaranjani are also Nishādāntya rāgas. The *Sāma gāna* scale ($m g r s \eta d p$) of ancient music stands as an example of a *madhyamāntya rāga*.

Janya sampurnas are yet another group of janya ragas. In such ragas, as the name itself indicates, all the sapta svaras are represented in both the ārohana and avarohana. Such ragas differ from their respective janaka ragas either by being vakra or bhāshānga, or by

having special characteristic *prayogas* which bring out the *svarupa* (form) of the raga; or, by the compass of its *prastāra* being limited to a defined range. For instance, there is no *sanchāra* for *Pantuvarali* above the *tāra sthāyi gāndhāra* in the classical compositions. *Janya sampūrnas*, if they are *upānga*, must necessarily be *vakra*; if *bhāshānga*, they may be *vakra* or non-*vakra*.

Classification of Ragas in general

In addition to the *janaka-janya* system, ragas in general have been classified into:—

1. Ghana Naya, Desya

A *ghana raga* is a raga whose characteristic individuality is brought about more easily by playing *madhyamakāla* or *tāna* (*ghanam*) in it. In such ragas, the notes may be played in a plain and unadorned manner without detriment to *rāga bhāva*.

Examples: The traditional five *ghana* ragas (*ghana panchaka*): *Nāta*, *Gaula*, *Arabhi*, *Srirāga* and *Varāli*.

Kedāram, *Nārāyanagaula*, *Ritigaula*, *Sāranganāta* and *Bauli* are another series of five *ghana* ragas and are referred to as the *Dvītīya ghana panchakam*.

In a *naya* or *rakti* raga, the characteristic individuality is brought about both by *ālāpana* in slow tempo and *tāna*.

Examples, *Todi*, *Bhairavi*, *Kāmbhoji*, *Sankarabharana* and *Kalyāṇi*.

In a *dēśya raga*, the characteristic individuality is easily brought about by *ālāpana*.

Examples. *Kānada*, *Hindusthān Kāfi*, *Jhinjhoti*, *Hindusthān Behāg*.

Sometimes the term *ghana raga* is loosely used in the sense of a raga affording wide scope for *ālāpāna*. Ragas usually resorted to for *pallavi* exposition in concerts are, in this sense, referred to as *ghana rāgas*.

Some scholars regard *ghana ragas* as those which have a grand and majestic effect ; *naya* or *rakti ragas* as those which have a soft and soothing effect and *desya ragas* as those which combine in themselves the effects of both these types of ragas. This concept has its parallel in the *Purusha* (male) *Stri* (female) and *Putra* (children) ragas.

It may be of interest to note that in the Kachcheri paddhati (concert programme), the *sequence of ghana-naya-desya* is generally adhered to. This sequence is based on an aesthetic and logical principle. Vidvāns in the past began their concerts with *ghana ragas*, followed them up with the rendering of compositions and pallavis in *naya* or *rakti ragas* and concluded with delightful *ālāpanas* of *desya ragas*. *Tāna* varnas have now usurped the place of the *ghana ragas*.

II. Karanataka, Desya.

Karnātaka ragas are those which are indigenous to South India, like Bhairavi, Ananda bhairavi, Kedāragaula, Nilāmbari and Sankarābharana.

Desya ragas are those which came from Northern India and other countries and have become popular in the South.

Examples. Pharaz, Jhinjhoti, Desh, Mānd, Hindusthan Behāg and Hamir kalyāni.

This is a geographical classification and has acquired significance since the time the bifurcation into the two systems of music, Karnātic and Hindusthāni took place.

III. Suddha, Chhayalaga, Sankirna.

This is an old system of classification and was propounded before the janaka-janya system came into vogue. Saya Matanga :—

शुद्धच्छायलगप्रोक्ता संकीर्णच तथैवच

This sloka is quoted in the *Sangita darpana* of Dāmodara misra. This classification is based on the *nādatma rūpa* of rāgas.

Suddha ragas were pure ragas and they conformed to the prescribed rules. They included within their compass the modern melakarta ragas and the janya ragas of the upānga type.

Examples. Māyāmālavagaula, Madhyamāvati, Sri-ranjani, Mohana, Kalyāni.

A *Chhayalaga* or *Salanka* or *Sālaga* raga was a raga which combined in itself the lakshana of another raga by taking a foreign note or by possessing common sanchāras. That is, the *chhāya*, trace or shade of another raga or the colour of another raga was found in a *sālaga* raga in a remote manner.

Examples. Saurāshtra, Sāraṅga.

A *sālaga* raga need not necessarily be a bhāshānga raga. Bilahari may be cited as an example of a bhāshānga raga of the non-chhāyālaga type and Saurāshtra as an example of a bhāshānga raga of the chhāyālaga type.

A *sankirna*, *sankrama* or *misra rāga* was a mixed raga. Traces of more than one raga were discernible in

such ragas either on account of the presence of foreign notes or sanchāras suggestive of other ragas. Sankīrna ragas are extreme types of chhāyāraga ragas. The *chhayas* of the foreign rāgas are very pronounced in them. Nevertheless, sankirna ragas have their own melodic individuality.

Examples. Āhiri, Ghantā, Mānji, Jujāvanti.

In Jujāvanti (also called Dvijāvanti), one can see in its sanchāras, traces of Kedāragaula, Sahāna and Yadukulakāmbhoji.

By their very nature, Sankirna ragas do not give scope for an elaborate alapana.

There are many folk melodies in misra ragas.

IV. Svasthāna visada raga : Gamaka sruti visada raga.

There are ragas like Hamsadhvani, whose individualities are revealed even when their notes are sounded in a plain manner. Such ragas are called *svasthāna visada ragas*. On the other hand, there are ragas like Āhiri and Kānada whose notes when sounded in a plain manner will not reveal the raga. The notes have to be sounded with the subtle srutis and delicate graces. Such ragas are styled *gamaka - sruti visada ragas*.

V. Classification based on Kampita svaras.

- (a) *Sarva svara gamaka varika rāgas* or *muktāṅga kampita rāgas* or *sampurna kampita rāgas* are ragas wherein all the notes figuring in them are subject to kampita gamaka : *ex.* Todi, Mohana and Kalyāni. Shadja svara being the tonic note is not subject to kampita. If shadja is shaken, it may lead to vivāditva. However in some rare prayogas, one may notice the illusion of kampita in

shadja svara. Panchama svara is in some rare cases rendered with Kampita.

- (b) *Ardha kampita rāgas* are those wherein some of the notes figuring in the raga are subject to kampita ; ex. Kuntalavarāli.
- (c) *Kampa vihina ragas* are those wherein the notes may be played substantially pure i.e., without shake and at the same time without detriment to raga bhāva : ex. Kadanakutūhalam. and Sindhurāmakriya (*Devadi deva Sadāsiva*).

VI. Classification based on Nyasa svaras.

According to the nyāsa svaras admissible, ragas may be classified into :—

- (1) Rishabha nyāsa raga ; ex. Kedāragaula, Arabhi
- (2) Gāndhāra nyāsa raga ; ex. Sankarābharana.
- (3) Madhyama nyāsa rāga ; ex. Kuntalavarāli, Khamās
- (4) Panchama nyāsa rāga ; ex. Shanumukhapriya,
- (5) Dhaivata nyāsa rāga ; ex. Sāveri, Athana.
- (6) Nishada nyāsa rāga ; ex. Hamsadhvani.

Shadja is a common nyāsa svara for all ragas. A raga may have more than one nyāsa svara. In a raga admitting of plural nyāsa svaras, the nyāsa svaras may admit of the classification, *pūrṇa* and *alpa*. A *pūrṇa nyāsa svara* is a note on which one can sustain for a length of time ; ex. the note Panchama in Bhairavi-raga. An *alpa nyāsa svara* is one on which one can just conclude without stressing or

pausing, as the note *chatussruti dhaivata* in the phrases *ś N d*, *ṛ ś N d* in *Bhairavi* and *Mukhāri* ragas. Another example is *pa* in the phrase *ś n d n P* in *Nātakuranji* raga. *Pūrṇa nyāsa svaras* are called major *nyāsa svaras* and *alpa nyāsa svaras* are called minor *nyāsa svaras*.

Hamsadhvani and *Mohana* are examples of *sarva svara nyāsa ragas*.

VII. Classification based on *Graha svaras*.

Herein the notes on which melodies can commence in a raga are taken into account. For example, *gāndhāra* is a *graha svara* in *Mohana rāga*; and *nishāda* is a *graha svara* in *Bhairavi* raga. Some ragas admit of more than one *graha svara*.

In a raga with plural *graha svaras*, the *graha svaras* will be found to be of varying degrees of status. According to the degree of importance of the *graha svaras*, they may be analysed and classified into those belonging to:—(a) the first degree of importance, (b) second degree of importance (c) third degree of importance and so on. The notes on which classical compositions begin, furnish the necessary clues. The largest number of compositions will be found to begin on the *graha svara* of the first degree of importance. A fairly good number of compositions will be found to begin on the note of the second degree of importance. A few compositions will be found to begin on the *graha svara* of the third degree of importance and so on.

The following Table illustrates these points :—

TABLE III

| Raga and graha svara | Compositions beginning on that note. |
|---|--|
| I. Mukhari | |
| (a) <i>Chatussruti ri</i> : Graha svara of the first degree of importance. | (1) <i>Entanine-Rupaka</i> (2) <i>Karu baru-Adi</i> (3) <i>Chintistunnade-Adi</i> (4) <i>Sangita sāstra-Adi</i> |
| (b) <i>Kaisiki ni</i> : Graha svara of the second degree of importance. | (1) <i>Kshīnamai-Adi</i> (2) <i>Emani ne-Adi</i> (3) <i>Pahimam-Adi</i> |
| (c) <i>Panchamam</i> : Graha svara of the third degree of importance. | (1) <i>Sarasīruhanana-Adi</i> (2) <i>Epuḍu kriṇa-Adi</i> |
| II. Bhairavi | |
| (a) <i>Kaisiki ni</i> : Graha svara of the first degree of importance. | (1) <i>Kamakshi-Svarajati</i> (2) <i>Vlriboni - Varna</i> (3) <i>Koluvaiyunnade-Kriti</i> (4) <i>Sri Raghuvara</i> „ (5) <i>Upachāramu</i> „ (6) <i>Balagopala</i> „ (7) <i>Velavare - Padam</i> |
| (b) <i>Chatussruti ri</i> : Graha svara of the second degree of importance. | (1) <i>Raksha beṭṭare-Kriti</i> (2) <i>Ni pādāmule</i> „ (3) <i>Ikanannu</i> „ (4) <i>Tudi seyidiḍu</i> „ |

Table III (contd.)

| | |
|--|---|
| (c) <i>Chatussruti dhaivata</i> - Graha svara of the third degree of im- portance | (1) <i>Tanayuni brova</i> —Adi |
| (d) <i>Panchama</i> . Graha svara of the fourth degree of importance | (2) <i>JayaJaya Gokulapala</i> —Rūpaka |
| (e) <i>Gāndhāra</i> : Grahasvara of the fifth degree of importance. | <i>Sri Parthasārathē</i> |
| Ex : (i) The gita, <i>Sri Rama Chandra</i> | |
| (ii) The daru <i>Nijamaite mundara</i> (<i>Prahlada bhakti vijayam</i> of Tyagaraja) | |

VIII. Classification based on Jiva svaras and Amsa svaras.

Many rāgas admit of plural jīva svaras and amsa svaras.

IX. Classification based on sanchāras.

Rāgas may be classified into :—

(1) those which admit of only krama sanchāras or phrases in conformity with the contour of the ārohana and avarohana ; and

(2) those which in addition to krama sanchāras admit of visesha sanchāras or phrases not in accordance with the pattern, contour or structure of the ārohana and avarohana.

Mohana is an example of the former class and Dhanyāsi that of the latter class. The phrase *p N ś D p* occurs in Dhanyāsi as a visesha sanchāra.

Normally, compositions can commence only with *krama sanchāras*. But ragas like *Sankarābharana* and *Kāmbhoji* are exceptions. *Varnas* in *Kāmbhoji* raga commence with the *visesha sanchāra* *M G S*, *ṇ P D S*

X. Classification based on *Rasa*.

In addition to the above, ragas in general may be classified according to their *rasas* i.e., the feelings they arouse in us.

Punnāgavarāli and *Nādanāmakriya* are instances of ragas which arouse the feeling of pathos. *Athānā*, *Sāma* and *Sahāna* are respectively examples for *raudra*, *santa* and *karunā* *rasas*. *Khamās* is a good example of a raga for *sringāra* (love) *rasa*. Some ragas are capable of arousing two or more feelings. Even in such cases it is possible to say which is the primary or the dominant *rasa* in the raga and which is the secondary *rasa* and so on.

There are ragas which evoke only *Gāna rasa* (Ex 1 *Kathana kutubalam*) and there are ragas which evoke *gāna rasa* and any one of the *navarasas*. The *kriti Kāru bāru* in *Mukhāri* raga evokes *gāna rasa*. Likewise the *kriti Kanakasaila vihārini* in *Punnāgavarāli* also evokes *gāna rasa*. But a good number of pieces in these two ragas evoke the feeling of pathos.

(For a full treatment of the topic of *rāga* and *rasa*, the reader is referred to Chapter XI of *South Indian Music : Book V*).

XI. Classification based on *gana kala* or the time of singing.

Ragas in general may be classified according to the time of the day or night or seasons during which they should be sung. There are some ragas which may be

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sung at all times. These are called *sārvakālika rāgas*. Chakravāka, Bhairavi, Kāmbhoji and Arabhi are instances of *sārvakālika rāgas*.

Ragas to be sung before sunrise are : Bhupāla, Revagupti, Bauli, Malayamāruta, Valaji and Desākshi : These are *Pūrva sūryodaya* ragas and are also called *Prabhāt ragas*. Bilahari, Kedāram and Dhanyāsi are morning ragas. Asāveri is a forenoon raga ; Sriraga and Madhyamāvati are midday ragas. Mukhāri and Begada are afternoon ragas. Vasanta, Nātakuranji and Pūrva-kalyāni are evening ragas.

The pans (பண்கள்) of the *Tevāram* are also classified into :—

- (1) Pagal pan (பகல் பண்)—to be sung during day.
- (2) Iravup pan (இரவுப் பண்)—to be sung during night
- (3) Poduppan (பொதுப் பண்)—which can be sung at all times.

The *time theory* of ragas is based on the principle that the ragas sound best when sung or performed during the allotted time. The rule is however *not* of a *mandatory* nature but of *an advisory* character. The fact that when a king asks for a raga, a vidvān can sing it, irrespective of the time or season during which it should be sung, shows that the rule relating to the time for singing a raga is not an inviolable one.

Rāgamālika compositions are another instance in point. They necessarily contain in them ragas with varying gāna kāla. Once commenced, the entire composition has however to be sung continuously.

The last section of a *rāgamālika* is always in an auspicious raga, just to neutralise the supposed evil effects

that might result by singing the rāgas figuring in the Rāgamālika out of their allotted times.

It is the practice however to choose for detailed ālāpana in a concert, only a raga whose gāna kāla synchronises with the time of the concert. For instance, when vidvāns are requested to give concerts in mornings, they make a detailed ālāpana of Dhanyāsi and follow it up with a Pallavi in that rāga. In the case of sārva kālika ragas, this problem does not arise.

XII. Closely allied ragas

These ragas are derivatives of the same mēla and yet differ from each other from the following points of view :

(a) Ranjaka Prayogas or Pakads

Ex : Bhairavi and Mānji. Mānji has the characteristic prayoga $d p \widetilde{G} ; p G R s$

(b) Mouthing and Intonation of the Arohana and Avarohana

Ex : Sāma and Ārabhi

(c) Tempo in rendering.

Ex : Ārabhi and Dēvagāndhāri. These two are Janyas of the same mela and take the same Arohana and Avarohana, but still differ from each other. Chauka kāla Prayōgas are the characteristic feature of Dēvagāndhāri, whereas madhyama kāla prayōgas are the essential feature of Ārabhi.

(d) Difference in the renderings of gamakas :

Ex : Ghaṇṭā and Punnāgavarāḷi.

(e) Tessitura being confined to a part of the middle octave and the higher octave.

Ex : Bilahari and Dēsākshi ragas.

Phrases in Bilahari rāga can embrace all the 3 octaves ; but phrases in Desakshi rāga are confined to the middle and higher octaves.

(f) Delicate srutis.

Ex : Darbār and Nāyaki ragas.

(g) Slight change in the Arohana and Avarohana

Ex : Kēdāragauḷa and Nārāyanagauḷa ragas. These are Janyas of the 28th mela and are upānga ragas. Still they differ from each other on account of Narayana-gauḷa taking an Ubhayavakra Arohana and Avarohana; and Kēdāraganḷa taking a Krama auḍava-sampurna-arōhana and avarohana.

XIII. Traditional ragas and Textual ragas. Traditional ragas come through long sampradāya and are many centuries old. Kēdāragauḷa and Nāṭa are examples. Textual ragas are those mentioned in the Lakshana grandhas written during the last few centuries. *Valaji* is an example.

XIV. Mitra ragas.

Ragas whose names possess common endings are called mitra ragas. During the medieval period, when few ragas existed, raga names of that period with common endings had some relationship. With the emergence of a number of ragas later on with similar endings in their names, this original relationship has practically lost its significance. At present, excepting for this common terminology, there is nothing else in common between these ragas.

Examples. Rītigauḷa, Nārāyanagauḷa, Kēdāragauḷa, Chhāyāgauḷa, Mālavagauḷa and Kannāḍagauḷa ;

Also, Nātakapriya, Kokilapriya, Bhavapriya, Ramapriya. Shaamukhapriya, Rishabhapriya, and Rasikapriya !

Gundakriya, Sindhurāmakriya, Nādanāmakriya, Devakriya and Gamakakriya ;

Harikāmbhoji, Yadukulakāmbhoji, Chenchukāmbhoji, Gummakāmbhoji, Hamsakāmbhoji, Pūrnakāmbhoji, Kuntalakāmbhoji, Sudhākāmbhoji and Sajjakāmbhoji :

Hindolavasanta, Gopikāvasanta and Mallikāvasanta :

Garuḍadhvani, Nāgadhvani, Hamsadhvani, Kokiladhvani, Pikadhvani, Jhankāradhvani and Mayūradhvani ;

Gambhiranāṭa, Ahirināṭa, Sāranganāṭa and Chhāyānāṭa ;

Sarasvatimanohari, Devamanohari, Isamanohari, Ramāmanohari, Jayamanohari, Kamalāmanohari and Mādhavamanohari :

Punnāgavarali, Kokilavarali, Vasantavarali, Pratāpavarali, Sokavarali, Pantuvarali and Kuntalavarali ;

Jayantasri, Malavasri and Vijayasri.

Ganlipantn and Mukhāripantn.

The above examples have a terminal symmetry. In the same manner, we can pick out ragas whose names have initial symmetry.

Thus: Kokilapriya, Kokilavarali, Kokila bhāshini and Kokila dhvani ;

Punnāgavarali and Punnāga toḍi,

After the advent of the janaka - janya system, the classification into mitra rāgas has ceased to be of any importance.

Ragas which can aptly succeed one another in a rāga malika are also termed *mitra rāgas*. Therefore a raga which may be a mitra raga for a particular raga may become a *satru rāga* for another.

XV. Common ragas or Parallel ragas

Harmonic minor scale of Western music corresponds to *Kiravāni* of Karnatic music.

There are also ragas common to both Karnatic and Hindusthani systems of music like Mohana and Bhupālī ; Suddha saveri and Durgā ; Māyāmālavagaula and Bhairav ; Hindola and Mālkausa.

Senjurutti of Karnatic music and Jhinjhoṭi of Hindusthani music are nearly allied ragas. Both are derivatives of the same mela, Harikambhoji of Karnatic music or Khamaj Thāt of Hindusthani music. But Senjurutti is an upānga raga and does not take sādharāna gāndhāra as a foreign note ; while Jhinjhoṭi takes the sādharāna gāndhāra as a foreign note.

There are compositions in South Indian music illustrative of both these rāgas. The Svarajati, *Māṇḍyaka* and the songs : *Kamala nayana Vasudeva* (Bhadrachala Ramadas), *Rama Rama* (Tyagaraja), *Saranu Saranu* (Ānayya) and *Inta tāmasa melane* of Cheyyur Chengalvarāya Sastri are in Senjurutti raga. The Jāvali, *Sakhi prāna* is in Jhinjhoṭi raga.

TABLE IV

Raga Classification.

Janya raga classification.

Janya raga

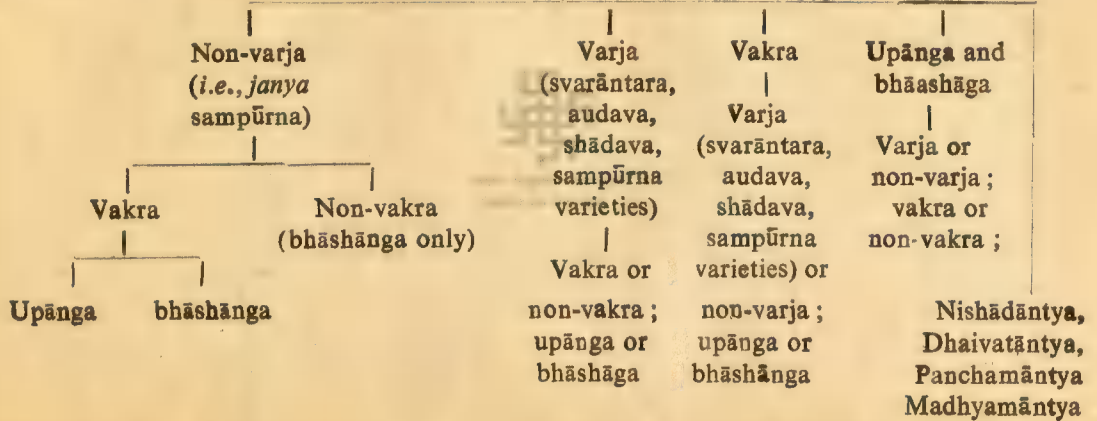
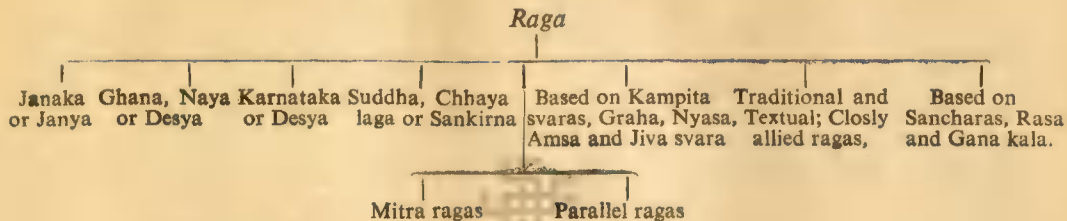


TABLE V

Raga Classification in general



* The classifications pointed out in this Table are not mutually exclusive, For example, a janaka raga like Mayamalavagaula is a suddha raga and also a rakti raga ; a janya raga like Hamir kalyani is a chhayalaga raga and also a desya raga and so on.

Note :—In some ubbaya vakra ragas, the Viloma (reverse) versions of the arohana and avarohana will be found to agree with the Krama versions of the arohana and avarohana.

Ex. 1. Mechakāngi (53) s r g m p d p n ś — ś n p d p m g r s.

Ex. 2. Yamunākalyani (65) s r g p m p d ś — ś d p m p g r s.

CHAPTER II

THE 72 MELAKARTAS

Scheme of Arrangement

The four characteristic features of a janaka raga are :—

(1) the *Sampurna* character of the arohana and avarohana ; *i.e.*, the full complement of the seven notes being represented in both the ascent and the descent.

(2) The *ashtaka* character of the Arohana and Avarohana. *i.e.* taking *s r g m p d n s - s n d p m g r s*. Nādanāmakriya taking *s r g m p d n - n d p m g r s ṇ* though has a sampurna ascent and descent, still is not a mela, since it lacks the ashtaka character.

(3) The *krama sampurna* character of the arohana and avarohana ; *i.e.*, the ascent and descent being regular *i.e.*, in the *sarala gati* or *krama gati* and not zigzag or *vakra*. In other words, taking the arohana and avarohana separately, each svara letter occurring only once.

(4) The *homogeneous* character of the svaras in both the arohana and avarohana ; *i.e.*, the individual svaras being of the same kind in both the ascent and descent. In other words, the notes : *ri ga ma dha ni* are not of one kind in the arohana and of a different kind in the avarohana. Thus Bhairavi, which takes a *krama sampūrna* arohana and avarohana cannot be a melakarta, because it takes one kind of dhaivata (*chatussruti*) in the arohana and another kind of dhaivata (*suddha*) in the avarohana.

There are 72 janaka ragas and they are arranged according to a definite plan. This plan of arrangement

helps one to give the svaras taken by any one of the 72 mela ragas without difficulty. The scheme of 72 parent modes is mathematically and logically accurate and is based on the universally recognised twelve semitones of the gamut. The fixed notes *sa* and *pa* are present in all the 72 *karta rāgas* and serve to give a certain fixity to their melodic character.

THE SCHEME

The 72 melakarta ragas are grouped under twelve *chakras*, each *chakra* comprising within it six mela rāgas. The scheme is divided into two halves. In the first half which includes *Chakras* I to VI and the melas 1-36, the *suddha madhyama* occurs as a constant note and in the second half, which includes *Chakras* VII to XII and melas 37 - 72, the *prati madhyama* occurs as a constant note. For this reason, the first six *chakras* are referred to as the *Suddha madhyama chakras* and the second six *chakras* as the *Prati madhyama chakras*. The first half or the *suddha madhyama* half is referred to as the *pūrva group* and the second half or the *prati madhyama* half as the *uttara group*. Every *pūrva* melakarta has its corresponding *uttara* melakarta and *vice versa*. The note *ma* is thus the *bisecting line* in the melakarta scheme. The *uttara* half is a repetition of the *pūrva* half, with the difference that the *prati madhyama* takes the place of the *suddha madhyama*. The names of the twelve *chakras* as well as the serial numbers of the melakartas included in them are given in the Table on the next page.

TABLE VI

THE 12 CHAKRAS

| First half comprising the Suddha madhyama or the <i>purva</i> melakartas (1 - 36) | | Second half comprising the Prati madhyama or the <i>uttara</i> melakartas (37 - 72). | |
|---|----------------------------------|--|----------------------------------|
| Number and name of the Chakra | Mela ragas included in it. | Number and name of the Chakra | Mela ragas included in it. |
| I. Indu | 1 - 6 | VII. Rishi | 37 - 42 |
| II. Netra | 7 - 12 | VIII. Vasu | 43 - 48 |
| III. Agni | 13 - 18 | IX. Brahma | 49 - 54 |
| IV. Vēda | 19 - 24 | X. Disi | 55 - 60 |
| V. Bāna | 25 - 30 | XI. Rudra | 61 - 66 |
| VI. Rutu | 31 - 36 | XII. Āditya | 67 - 72 |

Bhūta Sankhya

It may incidentally be noted that the names of the chakras are based on Bhūta sankhya and are themselves suggestive of their serial numbers.

Thus *Indu* means moon and there is only *one* moon ; and the name naturally suggests the number one, for the *first* chakra.

Likewise *Netra* means eye and all living beings have *two* eyes ; and the name naturally suggests the number two, for the *second* chakra.

Agni stands for number *three*, suggesting the three sacrificial fires, Dakshina, Āhavanīya and Gārhapatya.

Veda stands for number 4. There are the four Vedas ; Rig, Yajur, Sāma and Atharva Veda.

Bāna stands for number 5. The *pancha bānas* of Marmatha or the five arrows of Cupid are the five kinds of flowers ; lotus, mango, asoka, jasmine and blue water-lily.

Rutu stands for 6 ; the *shaḍrutus* or the six seasons of the year, according to the Indian Calendar are *Vasanta*, *Grishma*, *Varsha*, *Sara*, *Hēmanta* and *Sisir*.

Rishi stands for 7 ; the *sapta rishis* being *Gautama*, *Bharadvāja*, *Visvāmitra*, *Jamadagni*, *Vasishta*, *Kāśyapa* and *Atri*.

Vāsu stands for 8 ; the *ashta vasus* are *Āpa*, *Dhruva*, *Soma*, *Dhare* (*Tava*), *Anila*, *Anala*, *Pradyūsha* and *Prabhāsa*.

Brahma stands for 9 ; the *Navabrahmas* or 9 *Projapātis* being *Angirasa*, *Atri*, *Kāśyapa*, *Pulastya*, *Pulaha*, *Brigu*, *Marīchi*, *Vasishta* and *Daksha*.

Disi suggests the number 10, because of the 10 directions : north, south, east, west ; the four corners : north-east south-east. north-west, south-west ; and above (*ākāsa*) and below (*pātāla*).

Rudra stands for 11, because of the concept of *Ekadāsa Rudrās* in the sacred literature : *Aja*, *Ekapāta*, *Ahribudni*, *Dvasha*, *Rudra*, *Hara*, *Sambhu*, *Tryambaka*, *Aparājita*, *Isāna* and *Tribhuvana*.

Aditya stands for 12, because of the concept of *Dvādāsa adityās* (12 suns) ; *Mitra*, *Ravi*, *Surya*, *Bhānu*, *Bhaga*, *Pūsha*, *Hiranyagarbha*, *Marichi*, *Āditya*, *Savitra*, *Arka* and *Bhāskara*.

Having seen that the notes *sā* and *pā* are present in all the 72 *melakartas* and also that the *suddha madhyama*

occurs in melas 1-36 and the prati madhyama in melas 37 - 72, it remains for us now to see in which order the varieties of the notes, *ri gā dhā in* occur in them.

Within a chakra, the initial and terminal notes of both the pūrvāṅga and the uttarāṅga remain the same. Again, within a chakra, the pūrvāṅga notes remain constant, *i.e.*, the rishabha and gāndhāra retain their identical character in all the six mela ragas within the chakra—the change occurring only in the dhaivata and nishāda.

In every chakra, the

| | | | | |
|-------------------------|--------|-------------|--------|------------|
| 1st mela raga takes the | suddha | dha, | suddha | ni |
| 2nd | „ | suddha | dha, | kaisiki ni |
| 3rd | „ | suddha | dha, | kākali ni |
| 4th | „ | chatussruti | dha, | kaisiki ni |
| 5th | „ | chatussruti | dha, | kākali ni |
| 6th | „ | shaṭsruti | dha, | kākali ni |

The rishabha-gāndhāra varieties occur in the same order as the dhaivata-nishāda varieties, but only change from chakra to chakra, instead of from mela to mela. That is the

| | | | | |
|------------------------|--------|-------------|--------|--------------|
| first chakra takes the | suddha | ri | suddha | ga |
| second chakra | „ | suddha | ri | sādhārana ga |
| third chakra | „ | suddha | ri | antara ga |
| fourth chakra | „ | chatussruti | ri | sādhārana ga |
| fifth chakra | „ | chatussruti | ri | antara ga |
| sixth chakra | „ | shaṭsruti | ri | antara ga |

These six rishābha-gāndhāra combinations repeat in the same order in the uttara half *i.e.*, in chakras VII - XII.

In the case of melas of number 40 and 4; 51 and 15; 62 and 26; it will be found that the reversal of the number of the Prati madhyama mela gives rise to the number of the corresponding suddha madhyama mela and *vice versa*.

The Table VII on pages 38 and 39 gives the names of the 72 melakarta ragas as also the notes entering into their formation.

The nomenclature given here for the 72 melakartas is the one in vogue and is found for the first time in Govindāchārya's *Sangraha chudāmani* (18th century). The other nomenclatures for the 72 melas which include asampūrṇa scales, are given at the end of this chapter.

The syllables, *pā sri go bhu mā shā*

mnemonically represent the first, second, third, fourth, fifth and sixth melas of each chakra. These may be styled the *mēla mnemonics*. These syllables by themselves indicate the numbers 1, 2, 3, 4, 5, and 6 according to the Katapayādi formula (see P. 44). Thus, when these syllables are tacked on to the chakra names, we can calculate the serial numbers of the melas. Thus *netra-pā*, *netra-sri*, *netra-go*, *netra-bhu*, *netra-ma* and *netra-shā* signify respectively the mēlakartas of serial numbers, 7, 8, 9, 10, 11 and 12. Again *agni-go* stands for the third mela in the III chakra and is the 15th mela, Māyāmālavagaula; *bāna-bhu* stands for the 4th mela in the V chakra and is the 28th mela, Harikāmbhoji and so on. It may be noted that in the phrases: *agni-go* and *bāna-bhu*, the name of the chakra gives the clue to the pūrvāṅga svaras and the mela mnemonic, to the uttarāṅga svaras of the melakarta.

Table VII

The 72 Melakarta

Purva melakarta or Suddha madhyama melakarta (ma) F Natural

| Chakra No. and Name. | Pūrvāṅga svaras. | Uttarāṅga svaras. | Name of the melakarta and its serial number. |
|----------------------------|---------------------|--|---|
| I Indu | ra - ga | dha - na dha - ni dha - nu dhi - ni dhi - nu dhu - nu | 1 Kanakāṅgi 2 Ratnāṅgi 3 Gānamūrti 4 Vanaspati 5 Mānavati 6 Tānarūpi |
| II Netra | ra - gi | dha - na dha - ni dha - nu dhi - ni dhi - nu dhu - nu | 7 Senāvati 8 Hanumatodi 9 Dhenuka 10 Nātakapriya 11 Kokilapriya 12 Rūpavati |
| III Agni | ra - gu | dha - na dha - ni dha - nu dhi - ni dhi - nu dhu - nu | 13 Gāyakapriya 14 Vakulābharanam 15 Māyāmālava gaula 16 Chakravākam 17 Sūryakāntam 18 Haṭṭakāmbari |
| IV Veda | ri - gi | dha - na dha - ni dha - nu dhi - ni dhi - nu dhu - nu | 19 Jhankāradhvani 20 Naṭhabhairavi 21 Kiravāni 22 Kharaharapriya 23 Gaūrīmanohari 24 Varunapriya |
| V Bāna | ri - gu | dha - na dha - ni dha - nu dhi - ni dhi - nu dhu - nu | 25 Māraraṅjani 26 Chārukesi 27 Sarasāṅgi 28 Harikāmbhoji 29 Dhīrasankarābharana 30 Nāgānandini |
| VI Rutu | ru - gu | dha - na dha - ni dha - nu dhi - ni dhi - nu dhu - nu | 31 Yāgapriya 32 Rāga vardhani 33 Gāṅgeyabhushani 34 Vāgadhīsvari 35 Sūlini 36 Chalanāta |

Raga Chart.

F Sharp. (mi.) Uttara melakarta or Prati madhyama melakarta.

| Chakra No. and name. | Purvanga svaras. | Uttaranga svaras. | Name of the melakarta and its serial number. |
|----------------------|------------------|--|--|
| VII Rishi | ra - ga | dha - na dha - ni dha - nu dhi - ni dhi - nu dhu - nu | 37 Sālagam 38 Jalārnavam 39 Jhālavarāli 40 Navanītam 41 Pāvani 42 Raghupriya |
| VIII Vasu | ra - gi | dha - na dha - ni dha - nu dhi - ni dhi - nu dhu - nu | 43 Gavāmbodhi 44 Bhavapriya 45 Subhapanṭuvarāli 46 Shadvidha mārgini 47 Suvārnāngi 48 Divyamani |
| IX Brahma | ra - gu | dha - na dha - ni dha - nu dhi - ni dhi - nu dhu - nu | 49 Dhavalāmbari 50 Nāmanārayani 51 Kāmavardhani 52 Rāmapriya 53 Gamanasrama 54 Visvambhari |
| X Disi | ri - gi | dha - na dha - ni dha - nu dhi - ni dhi - nu dhu - nu | 55 Syāmalāngi 56 Shanmukhapriya 57 Simhendra madhyama 58 Hemavati 59 Dharmavati 60 Nītimati |
| XI Rudra | ri - gu | dha - na dha - ni dha - nu dhi - ni dhi - nu dhu - nu | 61 Kāntāmani 62 Rishabhapriya 63 Latāngi 64 Vāchaspati 65 Mechakalyāni 66 Chitrāmbari |
| XII Āditya | ru - gu | dha - na dha - ni dha - nu dhi - ni dhi - nu dhu - nu | 67 Sucharitra 68 Jyotisvarūpini 69 Dhātuvardhani 70 Nāsikā bhūshani 71 Kosalam 72 Rasikapriya |

Utility of the Scheme.

The utility of the scheme lies in the fact that, from the *serial number* of a melakarta raga, one can readily find the svaras taken by it. Suppose the svaras of the 27th melakarta are to be determined ; proceed as follows :

- (1) Insert the svaras : *sa*, *pa* and the higher octave *ṣa* in their appropriate places leaving blank spaces for the remaining svaras as follows :—

sa *pa* *ṣa*

- (2) Notice whether the given number belongs to the *purva* group or the *uttara* group. The given number 27, belongs to the *purva* group and is therefore a *suddha madhyama* melakarta. Now insert *ma* in its appropriate place in the line as follows :—

sa *ma* *pa* *ṣa*

- (3) Next, in order to determine the notes of the pūr-vāṅga, find out the chakra to which the given number belongs. The number 27 belongs to the 5th chakra (comprising melakarta 25 - 30) and hence *ri* (chatuṣṣruti rishabha) and *gu* (antara gāndhāra) are the notes taken. Now insert *ri* and *gu* in their proper places thus :—

sa *ri* *gu* *ma* *pa* *ṣa*

- (4) Now, to determine the notes of the uttarāṅga find the rank of the given melakarta within the chakra. The number 27 occupies the 3rd rank; hence *dha* (*suddha dhaivata*) and *nu* (*kākali*

nishāda) are the notes taken. Now insert *dha* and *nu* in the line as follows :—

sa ri gu ma pa dha nu sa

Thus the melakarta rāga No. 27 takes the notes :—
sa ri gu ma pa dha nu or shadja, chatussruti rishabha, antara gāndhāra. suddha madhyama, panchama, suddha dhaivata and kākali nishāda. This is the melakarta raga known as *Sarasāngi* and its mnemonic phrase will be *bāna-go*.

In casea where the given number belongs to the uttara group (comprising melakartas 37 - 72) subtract 36 from the given number and the resulting figure gives the number of the corresponding suddha madhyama melakarta. Determine the lakshana of this suddha madhyama melakarta by adopting the process mentioned above ; and by substituting prati mahyama for the suddha madhyama. the svaras of the melakarta raga of the given number will be obtained.

The several melakartas can also be represented by their svara mnemonics ; thus,

ra gu ma dha nu will signify the *Agni-go* mela or Māyāmālavagaula ; and

ri gu mi dhi nu will signify the *Rudra-ma* mela or Mechakalyāni and so on.

The naming and singing of the note chatussruti rishabha with the letter *ga*, in the case of those scales wherein both the suddha rishabha and chatussruti rishabha occur (melas 1 - 6 and 37 - 42) became a musical necessity. Vocalists and instrumentalists are alive to the resulting *auditory delusion*. The practice of singing a note belonging to the jurisdiction of one svara, with the solfa

letter of a higher or lower svara was in vogue even before Venkatamakhi's time. The practice has been approved as a matter of musical convenience. The innovation also results in the partial obliteration of the vivādi effect. The graced utterances of the concerned notes (*i.e.*, with Kampita and Nokku or stress) remove the vivāditva altogether. A short pause after the graced vivadi svara has also the effect of neutralising the vivaditva. The arguments aforesaid apply to the pairs: (1) sādharana gāndhāra (shatsruti *ri*) and antara gāndhāra; (2) auddha dhaivata and chatussruti dhaivata (suddha *ni*); and (3) kaisiki nishāda (shatsruti *dha*) and kākali-nishāda.

It may be noted that in the scheme of 72 melas, the melakartas of serial numbers 1, 8, 15, 22, 29 and 36 are entirely distinct from one another. In other words, excepting for the notes *sa ma* and *pa*, the rishabha-gāndhāra and dhaivata-nishāda groups of notes taken by one mela are not repeated in any of the other five. Each mela has a distinct pūrvānga and uttarānga and the pūrvānga pattern and the uttarānga pattern of each mela are symmetrical *i.e.*, the corresponding intervals between the pairs of notes in the lower and upper tetrachords of each of these six melas are same.

Also note that each number is higher than its previous number by 7. Thus

$$1 + 7 = 8$$

$$8 + 7 = 15$$

$$15 + 7 = 22$$

$$22 + 7 = 29$$

$$29 + 7 = 36$$

In the melakarta code, the reasons for omitting the following svara combinations,

(a) chatussruti *ri* and suddha *ga* (*ri - ga*)

(b) shatsruti *ri* and suddha *ga* (*ru - ga*)

(c) shatsruti *ri* and sādharana *ga* (*ru - gi*)

are clear. In (a), the notes belong to an identical svara. sthāna ; likewise in (c), the notes belong to an identical svarasthāna. Since, in a scale, the notes have to progress by steps, these two combinations cannot come validly. In (b) the suddha *ga* is lower in pitch, compared do shatsruti *ri* ; and the adoption of such a combination will result in *vakratva* being imported and go against the concept of krama (sarala) gati or regular ascent.

For the same reasons the following combinations :—

(a) chatussruti *dha* and suddha *ni* (*dhi - na*)

(b) shatsruti *dha* and suddha *ni* (*dhu - na*)

(c) shatsruti *dha* and kaisiki *ni* (*dhu - ni*)

are ignored in the formulation of the scheme of 72 melakartas.

It may incidentally be noticed that the number 72 is equal to twice the square of six ($6 \times 6 \times 2 = 72$). The number 32, which is the total number of non-vivādi melas is equal to twice the square of four ($4 \times 4 \times 2 = 32$).

It is possible to suggest an alternative scheme of arrangement for the 72 melas based on the self-same twelve notes, but the present arrangement is perfect and logical, and must be left undisturbed.

KATAPAYADI SUTRA.

Thus, when the serial number of a melakarta raga is given or known, it is easy to give its lakshana. But how is the serial number of a melakarta determined? This is done by the application of a formula known as the *ka ta pa ya di sutra*,* which is summed up in the four phrases : *kādinava*, *tādinava*, *padipancha* and *yādyashta*.

The first two syllables of the name of each melakarta have been so ingeniously and dexterously coined or fitted in, as to make them subserve the purpose of this formula. This formula is based on the principal letters of the Sanskrit alphabet. The letters of the alphabet are divided off into compartments as shown in Table VIII on page 45. For the purpose of this formula, each letter takes the number under which it falls. In the column next to 9, the figure zero is placed instead of ten.

Application.—Take the first two syllables of the name of the melakarta whose serial number is to be determined. Ascertain from the table on p. 45 the numbers under which these two syllables fall and write down the two numbers in order. Then reverse this number of two digits and the resulting figure will give the number of the melakarta.

(Rule : अंकानां वामतोगति :)

Example I.

Suppose the name of the melakarta whose serial number is to be determined is *Harikāmbhoji*

*It is interesting to note that this formula is made use of in many other arts and sciences in India.

TABLE VIII

| Katapayādi formula | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 0 |
|--|--------|---------|--------|---------|---------|---------|----------|--------|---------|---------|
| <i>Kādi nava</i> (a series of 9 letters from <i>ka</i>) | K क | KH ख | G ग | GH घ | NG ङ | CH च | CHH छ | J ज | JH झ | JN ञ |
| <i>Tādi nava</i> (a series of 9 letters from <i>ta</i>) | T ट | TH ठ | D ड | DH ढ | N ण | T त | TH थ | D द | DH ध | N न |
| <i>Pādi pancha</i> (a series of 5 letters from <i>pa</i>) | P प | PH फ | B ब | BH भ | M म | | | | | |
| <i>Yadyashta</i> (a series of 8 letters from <i>ya</i>) | Y य | R र | L ल | V व | S श | SH ष | S स | H ह | | |

The first two syllables of this raga are *ha* and *ri* ; *ha* occurs in column 8 and *ri* or *ra* in column 2 ; the resulting figure is therefore 82. Now reverse this number ; the result is 28. The serial number of the *Harikambhoji* melakarta is thus 28.

Example II.

Suppose the serial number of the melakarta, *Nāmanārāyani* is to be determined :—

The first two syllables herein are *nā* and *ma* and they give the figure 05. By reversing this we get 50. 50 is thus the serial number of the melakarta, *Nāmanārāyani*.

Other examples may be worked out similarly.

Where samyuktāksharas or conjunct consonants figure in the Katapayādi prefixes, the rule is, that the second or the last component letter of the conjunct consonant (i.e. the consonant immediately preceding the vowel) should be taken into consideration. Thus in *Ratnāngi*, *Sūryakānta*, *Jhankārādhvani*, *Gāngeyabhūshani*, *Shadvidhamārgini*, *Shanmukhapriya*, *Dharmavati* and *Kāntāmani*, the correct serial numbers are obtained in this manner.

But in the case of the following melakartas : *Chakravāka*, *Divyamani*, *Visvambhari*, *Syāmalāngi*, *Simhendra maḍhyama*, *Chitrāmbari* and *Jyotisvarūpini*, the first component letter of the concerned conjunct consonant has to be taken (as shown in the following table), in order that the application of the *katapayādi* formula might give the correct serial number.

Thus these mela names were hurriedly coined and constitute an exception to the katapayādi rule.

| Name of the melakarta | Number | Number after reversal |
|-----------------------------|--------|-----------------------|
| Cha kra vaka | 6 1 | 16 |
| Di vya mani | 8 4 | 48 |
| Vi svam bhari | 4 5 | 54 |
| Śyā ma lāngi | 5 5 | 55 |
| Si mhenndra madhyama | 7 5 | 57 |
| Chi trā mbari | 6 6 | 66 |
| Jyo ti svarāpini | 8 6 | 68 |

The katapayādi prefixes are the *key syllables* for determining the serial numbers of melas. They are also called the *sankhyāksharas*. Since the application of the Katapayādi formula is confined to consonants, the mela names have necessarily to begin with the consonants and not with vowels.

The *katapayādi* formula does not apply to the names of janya ragas.

Note. In the name Sankara சங்கர the day of birth of the great Philosopher is surprisingly enough revealed by the application of the Katapayadi formula. The three syllables in the name, Sankara give the numbers 5 1 2 ; this reversed gives 2 1 5 i.e. *Vaisaka* (2nd month) *suddha* (i.e. Sukla paksha or the 1st fortnight of the month) *Panchami* (5th day).

Other uses of the formula

A separate nomenclature for the 35 sūlādi talas, answering to the katapayādi formula also exists. The Trisra, Chaturasra, Khanda, Misra and Sanḥirna varieties of the Dhruva tala, for example, bear the names : *pika, vati, saka, lara and dhāra*. These names by the application of the Katapayādi formula yield the numbers 11, 14, 17, 23 and 29 which respectively denote the aksharakāla value of an āvarta of each of the concerned tālas.

In Tāla prastāra, the 2048th prastara is called *Devanāri*.

In the Telugu work, *Sangita sara sangrahamu* of Tiruvenkata Kavi, written sometime after the *Sangraha chudamani*, names answering to the katapayādi formula are given for the twenty-four srutis used in an octave thus :—

yīna (1), rāna (2), lina (3), ghana (4), mana (5), tanu (6), sena (7), dāna (8), dhana (9), naya (10), paya (11), thāya (12), loka (13), vaya (14), śuka (15), toya (16), chhāya (17), jaya (18), dheya (19), nara (20), kara (21), khara (22), giri (23), and vira (24). Thus the name of the sruti itself gives the clue to its pitch and its position in the octave.

The name *Jaya* for the great epic poem *Mahabharata* occurring in the benedictory verse,

नारायणं नमस्कृत्य नरं चैव नरोत्तमम् ।

देवीं सरस्वतीम् चैव ततो जयमुदीरयेत् ॥

is suggestive of its 18 Parvas, 18 days of the Great War, 18 Akshauhinis engaged in the conflict and the 18 Chapters of the *Bhagavat gita*. 18 is a victory number.

Historical

As already mentioned there are two nomenclatures for the 72 melas : (1) the well-known *Kanakāngi-Ratnāngi* nomenclature and (2) the *Kanakāmbari - Phenadyuti* nomenclature. The former nomenclature was followed by Tyāgarāja and other composers and the latter by Muthuswāmy Dikshitar. The former nomenclature is the one figuring in the immortal composition “ *The 72 Mela-rāgamalika* ” of Mahā Vaidyanātha Ayyar. The other nomenclature, though ascribed to Venkatamakhi is, as subsequent researches have shown, *not his*. In his *Chaturdaṇḍi prakāsika*, the illustrious author merely explains the scheme of 72 melas, and does not attempt a nomenclature for them. It is but natural that he should have refrained from attempting a nomenclature in as much as he visualized only the remote possibilities of a good number of the melas. He mentioned the serial numbers in his scheme for the well-known 19 melas of his time. In the raga chapter, he has allocated the janaka melas for the various janya ragas. He mentions Rītigaula as a janya of the 20th mela Bhairavi; and Kedāragaula as a janya of the 28th mela Kāmbhoji. Venkatamakhi's mela names do not have the Kaṭapayādi prefixes. A good number of his melas are not krama-sampūrṇa in the ascent and descent, and some of them like the Bhūpala mela (8th) are even transilient scales. He merely named a mela from a wellknown janya raga derived from it.

A later scholar taking this clue, enunciated the *Kanakāmbari-Phenadyuti* nomenclature for the 72 melas. This nomenclature may be styled the *earlier Kanakāmbari nomenclature* and is given in the work *Sangraha chūḍāmani* (18th cent). The author of this nomenclature did

not evidently bother about the kaṭapayādi prefixes for all the mela names. In some cases, the mela names themselves, accidentally conformed to the kaṭapayādi requirements and gave the correct serial numbers. As examples may be mentioned Kanakāmbari (1), Phenadyuti (2), Bhānumati (4), Viravasantam (24), Raghulila (42) and Simantini (57). There are many mela names like Sāmavarāli (3), Todi (8), Hajjuji (13), Vasantabhairavi (14), Vegavāhini (16), Suddha mālavi (18), Velāvali (23), Sāmantām (30), Chāyānāta (34), Varāli (39), Pantuvarāli (45), Rāmakriya (51) and Simharavam (58), which, by the application of the kaṭapayādi formula, will give numbers different from those given within brackets against the concerned melas. Rightly enough, he has re-christened some of the melas of Venkatamakhi with better and more appropriate raga names. Thus the Bhūpāla mela (8), Gaula mela (15) and Āhiri mela (21) were re-named Todi mela, Mālavagaula mela and Kiranāvali mela. He realized the unwisdom in naming a mela after an audava raga like Bhūpāla. Bhairavi and Kāmbhoji however continued as melas in the scheme.

When the earlier Kanakāmbari nomenclature was promulgated, it gained publicity amongst vidvāns being the first of its kind. Govindāchārya who wrote the *Sangraha chūḍamani* afterwards had to necessarily mention by way of comment against his mela names : “ What was known as Sumadyuti is now known as Simhendramadhyama ” etc.

The *Kanakāngi - Ratnāngi nomenclature* then came into existence. If stuck to the rule that a mela should have a krama-sampūrṇa ārohana and avarohana and also that each svara should retain its identical character in both

the ascent and descent. This concept of a mela maintains intact the time-honoured distinction between a scale and a raga, already rooted in the concepts, mūrçhāna and jāti ; pālai and pan. This nomenclature which had the added merit of conforming to the kaṭapayādi formula was since accepted by all lakṣhanakāras as sound and has come to stay. It should be noted that Harikāmbhoji mela and Harikāmbhoji raga are two distinct entities. The former is the mere bony stuff, while the latter is the full fledged raga, shining in all its life, flesh, blood and melodic beauty. For the sake of easy reference, the Kanakāṅgi-Ratnāṅgi nomenclature is referred to as the *Sampūrṇa mela paddhati* and the Kanakāmbhari-Phenadyuti nomenclature as the *Asampūrṇa mela paddhati*.

A later scholar profiting by the merits of the Kanakāṅgi nomenclature, tried to introduce improvements in the earlier Kanakāmbhari nomenclature. In order to get the correct serial numbers, Kaṭapayādi prefixes were introduced for all those mela names which needed them. As examples may be mentioned, *Gāṇa-sāmavarāli* (3), *Janatodi* (8), *Dhunibhinnashadjam* (9), *Geyahējjujji* (13) *Vativasantabhairavi* (14), *Tohavegavahini* (16), *Jayasuddhamālavi* (18), *Caurivelāvali* (23), *Bhogachhāyānāta* (34), *Sailadesākshi* (35), *Dhālivarāli* (39) *Sivapantavarāli* (45), *Kāsirāmakriya* (51) and *Desisimhāravam* (58). Some names of the earlier Kanakāmbhari nomenclature were substituted by other names, but the fact remained that many *shāḍava-sampūrṇa*, *auḍava-sampūrṇa*, and *vagra sampūrṇa* rakas continued as melas. As examples of the changed mela names may be mentioned.

(12) Rūpavati which was Raupyanagam in the earlier
Kanakambari
nomenclature.

| | | | |
|----------------------|---|--------------|---|
| (17) Chhāyāvati | „ | Supradīpam | „ |
| (20) Nārīrītigaula | „ | Bhairavi | „ |
| (28) Harikedāragaula | „ | Kāmbhoji | „ |
| (30) Nāgābharanam | „ | Sāmantam | „ |
| (31) Kalāvati | „ | Kalahamsa | „ |
| (37) Saugandhini | „ | Sālava | „ |
| (41) Kumbhini | „ | Prabhāvati | „ |
| (42) Ravikriya | „ | Raghulila | „ |
| (46) Stavarājam | „ | Tivravāhini | „ |
| (50) Nāmaresi | „ | Narmada | „ |
| (54) Vams'avati | „ | Vais'akha | „ |
| (56) Chāmaram | „ | Trimūrti | „ |
| (57) Sumadyuti | „ | Simantini | „ |
| (59) Dhāmavati | „ | Dhaumyarāgam | „ |
| (62) Ratipriya | „ | Ratnabhānu | „ |
| (63) Gītāpriya | „ | Gotrārī | „ |
| (67) Santānamanjari | „ | Satyavati | „ |
| (68) Jyotirāgam | „ | Jyotishmati | „ |
| (71) Kusumākaram | „ | Kusumāvali | „ |

It is clear that this later Kanakāmbāri nomenclature came into existence after the *Sangraha chūḍamani* was written. Since neither of the nomenclatures is referred to in the *Sangita sārāmṛta of Tulajā* (1735), it is clear that the earlier Kanakāmbāri nomenclature was conceived sometime after this work was written. The *Sangita sārāmṛta* merely gives the names for 21 melas and even these do not bear katapayādi prefixes.

Table IX on Pp. 53 - 58 shows the history of the Mela nomenclature.

TABLE IX: MELA NOMENCLATURE (SUDDHA MADHYAMA MELAS)

| Asampūrṇa melas: Earlier nomenclature | Sampūrṇa melas | Asampūrṇa melas: Later nomenclature (with katapayādi prefixes wherever they lacked) |
|--|-----------------------|--|
| 1. Kanakāmbari | Kanakāṅgi | Kanakāmbari |
| 2. Phenadyuti | Ratnāṅgi | Phenadyuti |
| 3. Sāmavarāli | Gānamūrti | Gānasāmavarāli |
| 4. Bhānumati | Vanaspati | Bhānumati |
| 5. Manoranjani | Mānavati | Manoranjani |
| 6. Tanukīrti | Tānarūpi | Tanukīrti |
| 7. Senāgrani | Senāvati | Senāgrani |
| 8. Todī | Hanumatodī | Janatodī |
| 9. Bhinna shad'am | Dhenuka | Dhunibhinna shad'jam |
| 10. Nāṭabharanam | Nāṭakapriya | Nāṭabharanam |

TABLE IX : MELA NOMENCLATURE (SUDDHA MADHYAMA MELAS)

| Asampūrṇa Melas: Earlier nomenclature | Sampūrṇa melas | Asampūrṇa melas: Later. nomenclature (with katapayādi prefixes, wherever they lacked) |
|--|------------------|---|
| 11. Kokilāravam | Kokilapriya | Kokilāravam |
| 12. Raupyanagam | Rūpavati | Rūpavati |
| 13. Hejjujji | Gāyakapriya | Geyahejjajji |
| 14. Vasantabhairavi | Vakulābharanam | Vatīvasantabhairavi |
| 15. Mālavagaula | Māyā mālavagaula | Māyāmālavagaula |
| 16. Vegavāhini | Chakravākam | Toyavegavāhini |
| 17. Supradipam | Sūryakāntam | Chhāyāvati |
| 18. Suddhamālavī | Nāṭakāmbari | Jayasuddhamālavī |
| 19. Jhankārabhramari | Jhankāradhvani | Jhankārabhramari |
| 20. Bhairavi | Nāṭabhairavi | Nārītīgaula |

21. Kiranāvali
22. Srīrāga
23. Velāvali
24. Viravasantam
- ,
25. Saradvati
26. Tarangini
27. Sūrasena
28. Kāmbhoji
29. Sankarābharanam
30. Sāmantam
31. Kalahamsa
32. Rāgachūḍāmani
33. Gangātarangini
34. Chhāyānāṭa
- .
35. Desākshi
36. Nāṭa

- Kiravāni
- Kharaharapriya
- Gaurīmanohari
- Varunapriya
- ,
- Mārarānfani
- Chārakesi
- Sarasāngi
- Harikambhoji
- Dhīrasankarābharana
- Nāgānandini
- Yāgapriya
- Rāgavardhani
- Gāngeyabhūshani
- Vāgadhlīsvari
- .
- Sūlini
- Chalanāṭa

- Kiranāvali
- Sriraga
- Gaurīvelāvali
- Viravasantam
- ,
- Sarāvati
- Tarangini
- Saūrasena
- Harikedhāragaula
- Dhīrasankrābharana
- Nāgābharanam
- Kalāvati
- Rāgachūḍāmani
- Gangātarangini
- Bhogachhāyānāṭa
- .
- Sailadesākshi
- Chalanāṭa

MELA NOMENCLATURE (PRATI MADHYAMA MELAS)

| Asampūrṇa melas : Earlier nomenclature | Sampūrṇa melas | Asampūrṇa melas : Later nomenclature (with kaṭapayādi prefixes, wherever they iacked) |
|---|------------------|---|
| 37. Sālava | Sālagam | Saugandhini |
| 38. Jaganmohana | Jalārnavam | Jaganmohana |
| 39. Varāli | Jhālavarāli | Dhālivarāli |
| 40. Nabhomani | Navanītam | Nabhomani |
| 41. Prabhāvati | Pāvani | Kumbhini |
| 42. Raghulīla | Raghupriya | Ravikriya |
| 43. Gīrvāna | Gavāmbodhi | Girvāni |
| 44. Bhavāni | Bhavapriya | Bhavāni |
| 45. Pantuvarāli | Śubhapantuvarāli | Śaivapantuvarāli |
| 46. Tīvravāhini | Shadvidhamārgini | Stavarājam |

47. Sauvīra
48. Jivantini
49. Dhavalāngi
50. Narmada

51. Rāmakriya
52. Ramāmanohari

53. Gamakakriya

54. Vaisākha

55. Śāmala
56. Trimūrti
57. ŚImantini

58. Simhārava
59. Dhaumyarāga
60. Nishada rāga
61. Kuntala
62. Ratnabhānu
63. Gotrāri

Suvarnāngi
Divyamani
Dhavalāmbari
Nāmanārāyani

Kāmavardhani
Rāmapriya

Gamanasrama

Viśvambhari

Śyāmalāngi
Shanmukhapriya
Simbendramadhyama

Hemavati
Dharmavati
Natimati
Kāntāmani
Rishabhapriya
Latāngi

Sauvīra
Jivantikā
Dhavalāngam
Nāmaresi

Kāsirāmakriya
Ramāmanohari

Gamakakriya

Vamsavati

Śāmala
Chāmaram
Sumadyuti

Desisimhāravam
Dbāmavati
Nishadam
Kuntala
Ratipriya
GItapriya

MELA NOMENCLATURE (PRATI MADHYAMA MELAS)

| Asampūrna melas : Earlier nomenclature | Sampūrna melas | Asampūrna melas : Later nomenclature (with katapayādi prefixes, wherever they lacked) |
|---|----------------|---|
| 64. Bhushāvali | Vāchaspati | Boūshāvati |
| 65. Kalyāni | Mechakalyāni | Sāntakalyāni |
| 66. Chaturangini | Chitrāmbari | Chaturangini |
| 67. Satyavati | Sucharitra | Santāuamanjari |
| 68. Jotishmati | Jyotisvarūpini | Jyotirāga |
| 69. Dhautapanchamam | Dhātuvardhani | Dhautapanchams |
| 70. Nāsāmani | Nāsikābhūshani | Nāsāmani |
| 71. Kusumāvali | Kosalam | Kusumākara |
| 72. Rasamanjari | Rasikapriya | Rasamanjari |

Curiously enough, the ragas Rītigaula and Kedāragaula, which Venkatamakhi expressly says, are Janyas of the Bhairavi and Kāmbhoji melas respectively, are promoted to the status of melas in the later Kanakāmbari nomenclature - throwing overboard even the author of the earlier Kanakāmbari nomenclature. This was evidently done to replace bhāshānga ragas by upānga ragas.

Excepting the very few krama-sampūrṇa melas, all the rest in the Kanakāmbari nomenclature figure as janya ragas under the respective melas in the Kanakāngi scheme.

The lakshana gīta in Guṇḍakriya raga, attributed to Venkatamakhi, gives the later Kanakāmbari nomenclature. From the fact that it mentions 24 sruṭis towards the close, it is proof positive that the composition is not Venkatamakhi's. Venkatamakhi has emphasised 22 sruṭis in no uncertain terms. It is true that Subbarāma Dīkshitar, in his errata to the *Sangita sampradāya-pradarsini* mentions that *chaturvimsati* (24) is a misprint for *dvāvim-sati*. But people familiar with printing know that is too much to take this as an error in printing. It is evidently an after thought of Subbarāma Dīkshitar and the correction was introduced to credit the authorship of the gīta to Venkatamakhi. (See the *Sangita sampradāya pradasini* P. 244).

The fact that the term rāgānga rāga is not used in the sense of a mela raga by Venkatamakhi is another proof that the lakshana gita in Guṇḍakriya rāga cannot be his. He calls many janya ragas as rāgānga rāgas. He says that Madhyamāvati and Dhanyāsi are rāgāngas born of Srīrāga mela. Since this gīta uses the later Kanakāmbari nomenclature, it is certain that this gīta must have been composed more than a hundred years after Venkatamakhi.

The rāgāṅga rāga lakshana gītas based on the later Kanakāmbari nomenclature, are therefore not the compositions of Venkatamakhi. Nevertheless, these compositions are of historical value. The gīta, *Ravikōṭiteja* in Māyāmālavagaula in particular, is found in many early 19th century manuscripts.

It is interesting to note that even this later Kanakāmbari nomenclature underwent some changes. In the 72 *Rāgāṅga Rāgamālīka* of Subbarāma Dīkshitar and Krishna Kavi (See P. 97 Appendix to *Sāṅgīta sampradāya pradarsini* Vol. II) the following changed names are seen :—

- (9) Dhvanibhinnashad̐jam for Dhunibhinnashad̐jam.
- (14) Vāyuvasantabhairavi for Vāṭivasantabhairavi.
- (16) Tapovegavāhini for Toyavegavāhini.
- (39) Dhūlīvarāli for Dhālīvarāli.
- (65) Matikalyāni for Śāntakalyāni.

The weakness of the asampārṇa mela paddhati lies in the fact that it rules out the possibilities of sampūrṇa - sampūrṇa rāgas like Chakravākam, Kharaharapriya and Harikāmbhoji. It will lead to the position that Srīraga being a mela, Kharaharapriya has to be regarded as a *super mela* ! Again if a mela is to be named after a wellknown janya rāga generating from it, the problem arises as to which janya rāga is to be preferred for the purpose, since under each mela, more than one prasiddha raga can be thought of.

Some of the rāga names in the earlier Kanakāmbari nomenclature are evidently the creation of the author of this nomenclature. There were no compositions in these rāgas at that time.

It may be mentioned in passing that the *Sangraha chūḍāmani* mentions the name Narabhairavi for the 20th mela and not Naṭhabhairavi, which is a change effected later on. At the time the *Sangraha chūḍāmani* was written, the Kanakāngī - Ratnāngī nomenclature was the one in use, and it has since been accepted as the authoritative nomenclature, in spite of a later improved Kanakāmbari nomenclature. The *Meladhikara lakshana* also mentions the Kanakāngī nomenclature.

Muthuswāmy Dīkshitar has adopted the later Kanakāmbari nomenclature for the most part. The names of some mela ragas appear in his compositions without the katapayādi prefixes ; see for example, his *Vinā pustaka dhārinim*, *Nilakanṭham bhajeham* and *Swāminātha*. In his compositions in the 35th, 50th, 55th, 58th and 68th melas, he adopts the names Sūlini, Narmada, Sāmalāngī, Haimavati and Jotishmati ; and not the names Sailadesākshi, Nāmaresi. Śāmala, Desi simhāravam and Joti rāgam (see the *Sangida sampradāya pradarsini* Vol. II Pp. 1043, 1111, 1142, 1151 and 1235). Subbarāma Dikshitar's note that Śīmantini is another name for Sumadyuti, and Hemavati is another name for Simbāravam (ibid pp. 1147 and 1150) are noteworthy. In order to strictly conform to the requirements of the katapayādi formula, the 55th mela was called Śāmalāngī instead of Śyāmalāngī.

In view of the fact all scholars in India as well as those of the west, have understood the 72 melas as *krama*

sampurna scales. the *ssampūrna mela paddhati* has become a matter of mere local history. The term *mela-karta* implies that it is a *karta* or parent for *janya rāgas* and hence the *asampūrna mela paddhati* claiming a number of *janya rāgas* as *melas* is faulty and unsound.

Observations and Deductions

In the formation of *melakarta rāgas*, all possible combinations of notes (full tones, augmented tones and semitones) which a *refined ear* can *tolerate* and *easily distinguish* have been included. The *melakarta-scheme* is the rocky foundation upon which South Indian Music firmly rests to-day. Viewed in the light of mere permutations and combinations, the scheme might appear at first sight as an artificial and dry arithmetical process. But 'the Charm and Beauty of music lie deep in the Theory of Numbers' and every musical sound and interval has its exact number of vibrations and ratios. The *melakarta-scheme* is highly comprehensive and systematic and includes within its fold all the modes used in ancient as well as modern systems of music of the different parts of the world. It is a complete and exhaustive scheme evolved by the simple and natural combinations already explained. To the question, whether the mere substitution of the *prati madhyama* in the place of the *suddha madhyama* of the *pūrva* group of *melakartas*, gives rise to a totally different set of *melakartas*, Venkatamakhi answers by

saying that even as a drop of butter-milk converts the entire milk of a vessel into curd, the substitution of the *prati madhyama* does effect such a radical change and gives rise to an entirely new set of *melakarta-ragas*.

Significance of *ma*

It may incidentally be pointed out, that the note *ma* is like the fulcrum amongst the *sapta svaras*. It is the central pivotal note with three notes (*s r g*) below and three notes (*p d n*) above. Thus it is in a position to control and influence the colouring resulting from the change of *Suddha madhyama* to *Prati madhyama*.

Again in a *sruti vādyā*, when the notes *sa* and *pa* are sounded, it is the *shadja swara* that dominates; *pa* being the 3rd harmonic gets, lost in *sa*. But when a change to the *madhyama sruti* is made and *sa* and *ma* are sounded together, it is the *suddha madhyama* that asserts itself. It becomes the tonic note and the original *sa* becomes a fourth note or *panchama* below is. *Madhyama swara* not being a harmonic or *svayambhu swara*, asserts itself in bold relief.

So great was Venkatamakhi's joy when he formulated the scheme, that he declared in his immortal work that even Lord Paramasiva could not devise a scheme containing one more or one less than the 72 *melakartas*. But as he himself admitted in his work, only 19 of these 72 *melakarta-ragas* were popular in his time. He called these 19 as *prasiddha melakartas* and also *kalpita melakartas* [i.e., *melakartas* already made and in currency]. He classified the remaining 53 *melakartas* under '*kalpyamāna*,' i.e., in the process of making and '*kalpayishyamāna*' i.e., to be made hereafter.

Happily for us, after the advent of master composers like Tyagaraja. Muthuswamy Dikshitar, Maha Vaidyanatha Ayyar and others, more and more of these visualised melakartas of Venkatamakhi's time have passed into the realm of practical possibilities and are at present living ragas.

The scheme of 72 melas open up the flood gates of many janya ragas, not hitherto thought of.

The 72 melakartas may be classified and studied from the following points of view :—

(1) *Vivadi & Non-vivadi melas.*

The vivādi melas are 40 in number. They include all the melas in chakras I, VI, VII and XII (24 in all) and the *Pa* and *Sha* melas of each of the remaining eight chakras (16 in all). Chakras I, VI, VII and XII are called the *Vivadi mela chakras*. The non-vivadi melas are 32. They are the *Sri*, *Go*, *Bhu* and *Ma* melas of chakras II, III, IV, V, VIII, IX, X and XI chakras.

(2) *Number of vikṛta svaras taken,*

The first mela Kanakāṅgi alone does not take even a single vikṛta svara. Its svaras are all *suddha*. All the other melas take 1, 2, 3, 4 or 5 vikṛta svaras.

Melas taking 1 vikṛta svara are : 2, 3, 7, 13 and 37.

Melas taking 2 vikṛta svaras are : 4, 5, 6, 8, 9, 14, 15, 19, 25, 31, 38, 39, 43, and 49.

Melas taking 3 vikṛta svaras are : 10, 11, 12, 16, 17, 18, 20, 21, 26, 27, 32, 33, 40, 41, 42, 44, 45, 50, 51, 55, 61 and 67.

Melas taking 4 vikṛta svaras are : 22, 23, 24, 28, 29, 30, 34, 35, 36, 46, 47, 48, 52, 53, 54, 56, 57, 62, 63, 68 and 69.

Melas taking 5 vikṛta svaras are : 58, 59, 60, 64, 65, 66, 70, 71 and 72.

3. (a) *Pūrva prasiddha melas* i. e., melas known before Venkatamakhi's time like Sankarābharana and Mālavagaula.

(b) *Adhuna prasiddha melas* i. e., melas which became known after Venkatamakhi's time like Chakravāka and Shanmukhapriya.

4. (a) Melas wherein the Kaṭapayādi syllables are an integral part of the mela name as in Vanaspati, Vakulābharanam, Sarasāngi, Latāngi and Vāchaspati.

(b) Melas wherein the Kaṭapayādi syllables are distinct and separate prefixes as in *Maya* malava gaula, *Dhīra* sankarābharana, *Chalanāta* and *Mecha* kalyāni.

(5) Melas which claim a large number of Janya ragas like 15, 22, 28 and 29 ; and

Melas which claim a few Janya ragas like 16, 27 and 64.

(6) Melas peculiar to South Indian Music like 21 and 56 : and Melas common to South Indian Music and North Indian Music like 15 and 22 ; and Melas common to South Indian Music and the music of other countries like 29 & 57.

(7) Melas with symmetrical tetrachords (i. e. wherein the Pñcvāṅga and Uttarāṅga are of similar patterns) like
S. III—5

1, 8, 15, 22, 29 and 36 ; and melas with non-symmetrical tetrachords like 16, 23, 56 and 64.

(8) *Murchchanākāraka melas* i.e., those which give rise to new scales by the process of modal shift of tonic like 20, 22, 28 and 29 : and

Amurchchanākāraka melas i. e., those which cannot give rise to any new scale by the process of modal shift of tonic, whichever note of the scale is taken as the tonic note like 31, 39, 52, and 67.

Mela and Raga

The present sampūrṇa melas are the logical successors of the ancient murchchanās and the Pālais of Tamil music. It is the genius of South India that has evolved the scheme of 72 krama sampūrṇa melas.

Mela means the arrangement of notes in a particular sequence in the increasing order of pitch. Before the modern vina came into existence, the earlier vinas were of the Eka-rāga mela vina type. They had not the fixed frets. The frets were movable and arranged to produce a particular mela. When another mela had to be played, the particular frets were moved and re-set in new positions to give the new mela.

A mela is merely the scale as sounded on the svarasthānas of the vīṇa in a pure manner i. e., without any shake. A mela is revealed even when the ārohana alone is played. When played with relevant gamakas, the raga is revealed straightaway. Thus Harikāmbhoji mela when developed becomes the Harikāmbhoji raga.

DEDUCTIONS

The facts pertaining to the scheme of 72 melas are re-stated here by way of recapitulation :—

- (1) All the melakarta-ragas take the sapta svaras *sa ri ga ma pa dha ni* and the octave *sa* in both the arohana and the avarohana. Of these the *sa* and *pa* svaras are immutable and are constant in all the melakarta ragas.
- (2) Of the remaining five svaras, *ri ga ma dha* and *ni*, melakarta ragas Nos, 1—36 take the *suddha madhyama* and melakarta ragas 37—72 take the *prati madhyama* ; i.e., the melakarta-scheme is *bifurcated* into two parts ; *Purva part* wherein the melakarta-ragas take the *suddha madhyama* (F Natural) for their fourth and the *Uttara part* wherein the melakarta-ragas take the *prati madhyama* (F Sharp) for their fourth.
- (3) Melakarta-ragas 1—18 and their corresponding *prati-madhyama* varieties 37—54 (comprised within chakras I, II, III, VII, VIII and IX) take the *suddha rishabha*.
- (4) Melakarta-ragas 19—30 and their corresponding *prati-madhyama* varieties 55—66 (comprised within chakras IV, V, X and XI) take the *chatussruti rishabha*.
- (5) Melakarta-ragas 31—36 and their corresponding *prati-madhyama* varieties 67—72 (comprised under chakras VI and XII) take the *shatsruti rishabha*.

- (6) Melakarta-ragas 1—6 and their corresponding prati-madhyama varieties 37—42 (comprised under chakras I and VII) take the suddha gāndhāra.
- (7) Melakarta-ragas 7—12, 19—24 and their corresponding prati-madhyama varieties 43—48 and 55—50 (comprised under chakras II, IV, VII and X take the sādhanā-gāndhāra.
- (8) Melakarta-ragas 13—18 and 25—36 and their corresponding prati-madhyama varieties 49—54 and 61—72 (comprised under chakras III, V, VI and IX, XI and XII) take the antara gāndhāra.
- (9) Within each chakra, whether in the pūrva group or the uttara group, melakarta-ragas of the 1st ; 2nd and 3rd rank take the suddha dhaivata, melakarta-ragas of the 4th and 5th rank take the chatussruti dhaivata and the melakarta-ragas of the 6th rank takes the shatsruti dhaivata.
- (10) Within each chakra, whether in the pūrva group or the uttara group, the melakarta-ragas of the 1st rank takes the suddha nishāda. melakarta-ragas of the 2nd and the 4th rank take the kaisiki nishāda and melakarta-ragas of the 3rd, 5th and 6th rank take the kākali nishāda.

Thus it will be found that the variations of the rishabha-gāndhāra group of notes and the dhaivata nishāda group of notes are quite symmetrical. While the variations of the rishabha-gāndhāra group belong to the different chakras, the variations of the dhaivata-nishāda group belong to the individual melakarta of each chakra.

CHAPTER III

JANYA RAGAS : COMPUTATION

From each melakarta-raga are derived a number of janya-rāgas. The scheme of janya-rāgas is evolved on the principle that not even an iota out of the enormously rich store-house provided by nature, for creating emotional effects should be left unutilised. In the palmy days of Indian Music, certain musicians specialised in particular rāgas and made them the subject of their exclusive and intensive study. To distinguish them, the names of the rāgas they specialised in, were prefixed to their names as a mark of recognition. Todi Sitaramayya (who sang the Todi rāga for eight days and broke all previous records), Narayanagaula Kuppayyar (the renowned composer of tāna varnas and a disciple of Tyagaraja), Sankarābharana Narasayya, Darbar Sitaramayya, Athāna Appayya, Begada Subrahmanyayyar (Patnam Subrahmanyayyar), Saveri Duraisami Ayyar are all glorious names which Posterity will for ever remember with pride and zeal.

As mentioned in Book II. each of the 72 melakartas admits of the following eight kinds of janya rāgas :—

| | | |
|--------------|---|----------|
| (1) Shadava | — | Sampārna |
| (2) Audava | — | Sampārna |
| (3) Sampūrna | — | Shadava |
| (4) „ | — | Audava |
| (5) Shaḍava | — | Shaḍava |
| (6) „ | — | Anḍava |
| (7) Auḍava | — | Shaḍava |
| (8) Auḍava | — | Auḍava |

There can be only 6 possible types of the ārohana and avarohana of the shāḍava type :—

| Arohana | Avarohana |
|----------------------|----------------------|
| <i>s r g m p d ś</i> | <i>ś d p m g r s</i> |
| <i>s r g m p n ś</i> | <i>ś n p m g r s</i> |
| <i>s r g m d n ś</i> | <i>ś n d m g r s</i> |
| <i>s r g p d n ś</i> | <i>ś n d p g r s</i> |
| <i>s r m p d n ś</i> | <i>ś n d p m r s</i> |
| <i>ś g m p d n ś</i> | <i>ś n d p m g s</i> |

Likewise there can be only 15 possible types of the ārohana and avarohana of the audava type :—

| Arohana | Avarohana |
|--------------------|--------------------|
| <i>s r g m p ś</i> | <i>ś p m g r s</i> |
| <i>s r g m d ś</i> | <i>ś d m g r s</i> |
| <i>s r g p d ś</i> | <i>ś d p g r s</i> |
| <i>s r m p d ś</i> | <i>ś d p m r s</i> |
| <i>s g m p d ś</i> | <i>s d p m g s</i> |
| <i>s r g m n s</i> | <i>ś n m g r s</i> |
| <i>s r g p n ś</i> | <i>ś n p g r s</i> |
| <i>s r m p n ś</i> | <i>s n p m r s</i> |
| <i>s g m p n ś</i> | <i>ś n p m g s</i> |
| <i>s r g d n ś</i> | <i>s n d g r s</i> |
| <i>s r m d n ś</i> | <i>s n d m r s</i> |
| <i>s g m d n ś</i> | <i>s n d m g s</i> |
| <i>s r p d n ś</i> | <i>ś n d p r s</i> |
| <i>s g p d n ś</i> | <i>ś n d p g s</i> |
| <i>s m p d n ś</i> | <i>s n d p m s</i> |

| | | |
|---|-----|-----|
| The Shādava-Sampūrna combinations possible in a melakarta rāga are only | ... | 6 |
| Likewise the Sampūrna-Shādava-combinations (the converse) are only | ... | 6 |
| The Audava-Sampūrna combinations are | ... | 15 |
| and their converse, the Sampūrna Audava combinations are likewise | ... | 15 |
| The Shādava-Shādava combinations are (6×6) | | 36 |
| The Audava-Shādava combinations are (15×6) | | 90 |
| and their converse, the Shādava-Audava combinations give another | ... | 90 |
| The total number of Audava-Audava combinations is (15×15) | ... | 225 |
| Thus the total number of janya rāgas according to this scheme of computation is | ... | 483 |

Since every melakarta admits of all these 483 varieties, the total number* of janya rāgas that can possibly be derived from the 72 melakartas comes to $483 \times 72 = 34,776$. All these are only upānga rāgas.

* Notes that this total number does not include the numerous vakra ragas, bhashanga ragas, sampurna janya ragas and the svarantara ragas. The total number of svarantara ragas that can be derived from the 72 melas is 92,160. For details see S.I. Music Book V Second edition Pp. 13—15.

R E P E T I T I O N S

In calculating the total number of possible janya ragas according to the scheme of computation mentioned above, there are some errors. Take for instance any two contiguous melakarta-rāgas like Harikāmbhoji (No. 28) and Dhīra Sankarābharana (No. 29) which are different from one another only in the note nishada ; the former taking the kaikiki nishada and the latter the kākali nishada. From these two melakarta rāgas, are derived several janya rāgas which do not take the note *ni*. For instance rāgas with the following ārohana and avarohana :

- (a) *s r g p d ś — ś d p g r s*
- (b) *s r m p d ś — ś d p m r s*
- (c) *s g m p d ś — ś d p m g s*
- (d) *s r m p d ś — ś d p m g r s,*

and all of which take the chatussruti rishabha, antara gāndhara, suddha madhyama, panchama and chatussruti dhaivata, might be said to be derived either from the Harikāmbhoji scale or from the Dhīra Sankarābharana scale. In either case there is a repetition, since in the 483 rāgas of the Harikāmbhoji group and the 483 rāgas of Dhīra Sankarābharana group, the above 4 rāgas are included. It will be of interest to note that the rāga (a) is also repeated in the 64th melakarta (Vachaspati) and in the 65th melakarta (Mechakalyāni). The rāga (b) is repeated in the 22nd melakarta (Kharaharapriya) and in the 23rd melakarta (Gaurīmanohari). Examples of such repeating rāgas are numerous and from a careful study of them the following 14 *Principles of Repetition* are enunciated :—

* PRINCIPLES OF REPETITION

- (1) When the ārohana or the avarohana is **sampurna**, there is no repetition. Thus **shādava-sampurna**, **sampūrṇa-shādava**, **audava-sampūrṇa** and **sampūrṇa-audava** rāgas do not repeat and hence these rāgas might be termed the *non-repeating* janya-rāgas for the purpose of this topic. The *repeating* janya rāgas are only the **shādava-shadava**, **shādava-audava**, **audava-shādava** and the **audava-audava** varieties.†
- (2) When in the ārohana and the avarohana taken together, all the sapta svaras are represented, as in the instances of :

(a) *s r m p d ś — ś n d m g s*

(b) *s r g m p d ś — ś n d p m g s.*
there is no repetition.

(3) A **suddha madhyama janya rāga** does not repeat in the **prati madhyama** group and *vice versa*.

(4) As many **suddha-madhyama janya rāgas** as are repeated in the **pūrva melakartas**, are also repeated in the **uttara melakartas** with the **prati madyama** instead.

For instance the rāga *s r m p n ś — ś n p m r s* taking the chatussruti rishabha, **suddha madhyama**, **panchama** and **kaisiki nishada** occurs in the melakartas 20 (Nathabhairavi), 22 (Kharahara-priya), 26 (Chārukesi) and 28 (Harikāmbhoji).

* All these principles are based upon theoretical considerations.

† Even here there are some *non-repeating* janya ragas, as for instance ragas where the varja svaras of the arohana are found in the avarohana and *vice versa* (see Principle).

The same rāga with the prati madhyama instead occurs in the corresponding prati madhyama melakartas 56 (Shanmukhapriya), 58 (Hemavati), 62 (Rishabhapriya) and 64 (Vāchaspati).

- (5) All the Madhyama varja janya ragas (*i.e.*, janya rāgas wherein the note *ma* is *varja* or absent) of the shādava or audava type, derived from the melakarta rāgas of the pūrva group are repeated in the derivative rāgas of the corresponding melakartas of the utara group and *vice versa*.

Thus a rāga having the following ārohana and avarohana :—*s r g p n ś — ś n p g r s* belonging to the Dhīra Sankarāharana melakarta is repeated in the list of derivative rāgas under the Mecha-kalyani group.

- (6) A Gandhāra-varja janya-rāga (*i.e.*, a janya-raga wherein the note *ga* is *varja* or absent) of the shādava or audava type, derived from a melakarta is repeated in any other melakarta, provided the difference between the two melakartas lies in the (absent) svara or svaras of the janya rāga.

Thus a raga with the following ārohana and avarohana, *s r m p d ś — ś d p m r s* belonging to the Dhīra Sankarābharana melakarta is repeated in the janya rāgas of the melakarta rāgas, Kharaharapriya, Gaurimanohari and Harikāmbhoji, the difference between these three melakartas and the Dhīra Sankarābharana melakarta lying in the character of the varja svars) *ga* and *ni* of the janya-rāgas.

- (7) A Rishabha varja janya-raga *i.e.*, a janya-raga wherein the note *ri* is *varja* or absent of the

audava or shādava type, derived from a melakarta is repeated in any other melakarta provided the difference between the two melakartas lies only in the varja (absent) svara or svaras of the janya rāga.

Thus a janya-rāga having the following arohana and avarohana *s g m p d s- ś d ṣ m g s* and belonging to the Dhīra Sankarābharana melakarta is repeated in the janya-rāgas of the melakarta-rāgas Chakravākam, Sūryakantam and Harikambhoji, the difference between these various melakartas lying in the character of the varja svaras i.e., *ri* and *ni* of the janya-rāga.

- (8) A Dhaivata-varja janya-rāga (i.e., a janya-rāga wherein the note *dha* is varja or absent) of the audava or shādava type, derived from a melakarta is repeated in any other melakarta provided the difference between the two melakartas lies in the character of the varja (absent) svara or svaras of the janya rāga.

Thus ■ janya-rāga with the following ārohana and svarohana *s r g m n ś — ś n m g r s*, belonging to the Māyāmālavagaula melakarta is repeated in the janya-rāgas of the melakarta Sūryakantam (17), and Hatakāmbhari (18) the difference between these three melakartas lying in the character of the varja svara *dha* of the janya-rāga.

- (9) A Nishada varja janya-rāga (i.e., a janya raga wherein the note *ni* is varja (absent) of the audava or shādava type, derived from a melakarta is repeated in any other melakarta provided the difference between the melakartas lies in the character of the varja (absent) svara or svaras of the janya-raga.

Thus a janya-rāga with the following ārohana and avarohana $s r g m d \dot{s} - \dot{s} d m g r s$ belonging to the Kharaharayriya melakarta is repeated in the Gaurimanohari melakarta, the difference between these two melakartas lying in the character of the varja svara *ni* of the janya-rāga.

- (10) A janya-rāga of a melakarta is repeated in the janya rāgas of any other melakarta only when the varja svara or svaras of the janya-rāga admit of varieties.

Thus the janya-rāga with the following ārohana and avarohana $s r g m d n \dot{s} - \dot{s} n d m g r s$ belonging to the Kharaharapriya melakarta is not repeated in any other melakarta, since the varja svara of this janya-rāga viz., *pa* does not admit of varieties.

From this, two axioms follow :

- (a) A Pauchama-varja Shādava or Shādava-Audava or Audava-Shādava rāga of a melakarta-rāgs is not repeated in any other melakarta.
- (b) In a panchama-varja audava rāga of any melakarta rāga there can be only one repetition.

But when the rishabha is suddha and gāndhāra is the second varja svara there can be two repetitions. Similarly when the dhaivata is suddha and nishada is the second varja svara there can be two repetitions.

A janya rāga of Māyāmālavagaula with the ārohana *s r m d n ś* and avarohana *ś n d m r s* can be repeated in Dhenuka and Ganamūrti.

When the gāndhāra is Antara and rishabha is the second varja svara there can be two repetitions, Similarly when the nishada is kākali and dhaivata is the second varja svara, there can be two repetitions. A janya rāga of Vāgadhīsvari with the ārohana *s g m d n s* and avarohana *ś n d m g s* can be repeated in Harikāmbhoji and Chakravākam.

A janya rāga of Kāmavardhani with the ārohana *s r g m d ś* and avarohana *ś d m g r s* can be repeated in Namanārāyani and Dhavalāmbari.

A janya rāga of Simhendra madhyama with the ārohana and avarohana *s r g m n ś—ś n m g r s* can be repeated in Dharmavati and Nītimati.

- (11) Subject to the above-mentioned axioms, a shādava, shādava-audava or audava-shādava raga of any melakarta rāga is repeated only once in another melakarta.
- (12) Subject to the above axioms, an audava rāga of any melakarta is repeated only in three other melakartas.
- (13) When in a janya-rāga of the repeating group, all the pūrvānga notes (viz., *s r g m*) are present, then the janya-rāga can possibly repeat only in the melakartas of the same chakra.
- (14) When in a janya-rāga of the repeating group, all the uttarānga notes (viz., *p d n ś*) are present, the janya-rāga can possibly repeat only in the melakartas of the same rank but belonging to other chakras.

Applying these 14 principles, it is found by calculation that of the 34,776 janya-rāgas as many as 6,144 (roughly over $\frac{1}{5}$ of the total number) are repeated.

In giving illustrative examples of rāgas for explaining the above principles, I have specifically refrained from giving their names and for obvious reasons.

Svarāntara rāgas may likewise be grouped into Repeating and Non-repeating janya rāgas. The (svarāntara-shādava rāga, Navarasakannaḍa (*s g m p ś — ś n d m g r s*—28) is not repeated under any other mela since all the sapta svaras are represented in the ārohana and avarohana taken together.

In the case of many of the janya-rāgas of the repeating group, music scholars have held that such rāgas are to be deemed to be *born* or *derived* only from a particular melakarta and not from any other melakarta, for very correct and sound reasons. For instance, the rāga Mohana is a derivative of only the Harikāmbhoji melakarta and not either of Dhīra Sankarābharana or Vachaspati or Mechakalyāni melakartas. Likewise the rāga Madhyamavati is only a derivative of the Kharaharapriya melakarta and not that of Nathabhairavi, Chārukesi or Harikāmbhoji melakartas.

It will be of interest to note in this connection that the late Mr. Tiruvaiyar Subrahmanya Iyer, a great musicologist and the author of the work *Sangita Kaumudi* grouped each repeating janya-rāga under the earliest possible melakarta in the 72 Series. For instance he placed Madhyamavati under the Nathabhairavi mela, Malaharī under Gāyakapriya and Kuntalavarali under Vanaspati. (Also see Pp. 12 and 13 of this book).

CHAPTER IV. RAGA LAKSHANA

Since the rāga system forms the foundation of Indian music, every writer of note from Bharata downwards has paid attention to the clear elucidation of the subject. Many writers mention *ten lakshanas* under which the individuality of a raga can be studied. The ten lakshanas enumerated however, were not, in all cases identical.

Bharata in his *Nāṭya Śāstra* (4th cent B.C.) says :—

ग्रहांशौ तारमन्द्रौ च न्यासोऽपन्यास एव च ।

अल्पत्वं च बहुत्वं च षाडबौद्धविते तथा ॥

(दशविधजातिलक्षणम्)

Graha, amsa, tāra, mandra, nyāsa, apanyāsa, alpatva, bahutva, shāḍava and audava are the ten lakshanas of jātis.

Jāti was the term that was used in early times to denote raga. In the *Rāmāyana*, the word Jāti is used and not the word rāga. The word rāga comes to be used in the musical sense only in the Post-Bharata period. Audava is the later form of a audava.

The *Sangita ratnākara* (13th cent. A.D.) of Śārṅgadeva mentions the following *trayodasa* (13) *lakshanas* :—

ग्रहांशतारमन्द्राश्च न्यासापन्यासकौ तथा ।

अपि सन्यासविन्यासौ बहुत्वं चाल्पता ततः ॥

एतान्यन्तरमार्गेण सह लक्ष्माणि जातिषु ।

षाडबौद्धविते कापीत्येवमाहुस्त्रयोदश ॥

Graha, amsa, tāra, mandra, nyāsa, apanyāsa, sanyāsa, vinyāsa, bahutva, alpatva, antara mārga, shādava and audva.

The *Sangita sudhā* (17th cent. A.D.) of Raghunātha Nāik also mentions these *thirteen lakshanas* :—

रागाणां त्रयोदश लक्षणम्

ग्रहामिधानः प्रथमः परोऽशस्तारस्तृतीयोऽथ परस्तु मन्द्रः ।
 स्यात्पञ्चमो न्यास इति प्रतीतोऽपन्याससंज्ञां लभते च षष्ठः ॥
 सन्यासकः सप्तम एष वेद्यो विन्यासनामा पुनरष्टमः स्यात् ।
 बहुत्वमन्यत्पुनरल्पतान्या त्वेकादशोऽप्यन्तरमार्गयामा ॥
 स्यात् द्वादशः षाडवनामधेयस्त्रयोदशः स्यात्पुनरौडुवाख्यः ॥

Venkatamakhi in his *Chaturdandi prakāśika* says :—

ग्रहांशौ मन्द्रतारौ च न्यासापन्यासकौ तथा ।

अथ सन्यासविन्यासौ बहुत्वं चाल्पता तथा ॥

Graha, amsa, mandra, tāra, nyāsa, apanyāsa, sanyāsa, vinyāsa, bahutva, alpatva.

Shādava, audava and antara mārga were omitted, because they became separate types of janya ragas.

A few of these lakshanas have either become obsolete or are of mere academic interest to us at the present day. As a result of the progress made in music during the

recent centuries, we are now in a position to give a more amplified and scientific description of the *rāgas* and define their scope in clearer and more accurate terms. An analytical study of all the available compositions in a *raga* not only throws a flood of light on the *lakshana* of that *raga* but also helps us to see its various facets, fix its *ranjaka prayogas*, *visesha sanchāras*, *sanchāra kromas*, etc. Compositions, it may be pointed out are *ragas* in a crystalline form.

The comprehensive study of a *rāga* includes a study of its *lakshana*, the prominent *lakshyas* or compositions in it and its *charitra* or history.

The *lakshana* of a *raga* at the present day can be studied under the following 72 heads :—

रागाणां द्विसप्तति लक्षणं

- (1) Whether *janaka* or *janya*.

JANAKA RAGA

- (2) If *Janaka*, its serial number in the scheme of 72 *melakartas* and the number and name of the *chakra* to which it belongs. Its *sankhyā sanketa* (mnemonics): *Agni-go* for the 15th *mela*.
- (3) The *svaras* taken by the *mela raga*. Its *svara sanketa* (mnemonics) *ra gu ma dha nu* for the 15th *mela*.
- (4) Whether each note of the *raga* is a *samvādi* of some other note occurring in the *raga*, as in the case of *Harikambhoji* ; *s-p* ; *r-p* ; *m-n* ; *p-s* ; *g-d* .

- (5) Whether the two tetrachords of the janaka raga are symmetrical as in the case of Māyā. mālavagaula and Kharaharapriya ;
- (6) Whether it is a janaka raga claiming a large number of janya ragas. Ex. 22, 28 and 29.
- (7) Whether a mūrchanākāraka mela (Ex. 22) ; or an Amūrchanākāraka mela (Ex. 39). If the former, the scales that it gives rise to through the process of modal shift of tonic.

Note :—There are no sarva svara murchchanākāraka melas. There are murchchanākāraka melas giving rise to 1, 2, 3, 4 or 5 melas by the process of modal shift of tonic.

- (8) Special features of its serial number, if any. Thus in the case of the following pairs of serial numbers, the reversal of the digits of the first number gives rise to the number of the corresponding suddha madhyama melakartas : Ex. 40 and 4 ; 51 and 15 ; 62 and 26.

In the case of the pairs : 15 and 51; and 26 and 62, the reversal of the number of the suddha madhyama karta gives rise to the number of the corresponding prati madhyama karta.

JANYA RAGA

- (9) If the rāga taken for study is a janya raga, the name and serial number of the melakarta from which it is derived.
- (10) Differences of opinion if any, concerning the correct janaka mela of the janya rāga and the arguments for and against.

- (11) The other possible janaka melas that can be assigned to this rāga from the point of view of the svaras taken and the reasons for the preference of the particular mela.
- (12) Whether a mūrchnākāraka janya rāga (Ex. Mohana) or otherwise. If the former, the janya rāgas that it gives rise to, by the shift of the tonic note

For example, Mohan's *ri* as *sā* gives Madhyamāvatī; and its *pa* as *sā* gives Suddha sāveri and so on.

Mūrchnanākāraka janya rāgas admit of the divisions :

(a) *Sarva svara mūrchnanākāraka rāga*, wherein every one of its svaras gives rise to a new rāga by the shift of the tonic note ; ex. Mohana.

(b) *Katipaya कतिपय svara mūrchnanākāraka rāga* wherein only one or some of its svaras give rise to new rāgas by the shift of the tonic note; ex. Kuntalavarālī and Abhogī.

Under this section, we may have the classification Ekamurchchanākāraka rāga, Dvi-murchchanākāraka rāga, Tri-murchchanākāraka rāga etc.

- (13) The ārohana and avarohana of the raga and any difference of opinion concerning the same.

As a rule, in a rāga, it is the frequently occurring phrases that are codified and presented as its ārohana and avarohana. Sometimes an alpa prayoga is incorporated in the ārohana and avarohana of a rāga in order to indicate its precise janaka mela ; examples are Nāta and Srīrāga. Rare sanchāras are also sometimes incorporated in the ārohana and avarohana of rāgas in order to clearly reveal and establish their melodic individuality.

(14) Whether the ārohana and avarohana are symmetrical or otherwise.

Svara symmetry, Numerical symmetry

A rāga is said to possess a symmetrical ārohana and avarohana, when the number of svaras present in its ascent and descent is equal. Such rāgas have identical svaras in the ascent and descent as Hamsadhvani (*s r g p n ś - ś n p g r s*—29). All mela rāgas and shāḍava and audava rāgas like Sriranjani and Mohana are examples.

A rāga possessing svara symmetry (i.e., identical svaras in the ascent and descent) need not necessarily possess svarasthāna symmetry. Bhairavi for example, has svara-symmetry but not svarasthāna symmetry, since it takes chatussruti *dha* in the ārohana and suddha *dha* in the avarohana.

An audava rāga like Āndolika or Mayūradhvani (*s r m p n ś - ś n d m r s*—28) does not possess a symmetrical ārohana and avarohana; because, *pa* which is present in the ārohana is dropped in the avarohana and its place taken by *dha*. There is thus only a numerical symmetry and not a svara symmetry. Kannaḍagaula (*s r g m p n ś - ś n d p m g s*—22) is another example.

Of course, only non-vakra rāgas are contemplated in this section.

In Krama Sampūrṇa, Shāḍava and Avḍava rāgas, vilōma version of the arōhana, gives rise to the avarōhana. But in vakra rāgas this is not the case. Kuranji raga bowever is an exception. Here the viloma version of the arōhana, gives rise to the avarōhana

s ṇ s r g m p d — d p m g r s ṇ s — 29.

The *svara* graph and the *svarasthāna* graph of a *rāga*'s *ārohana* and *avarohana* will reveal the contour of the *rāga* and the symmetrical or non-symmetrical structure of its *ārohana* and *avarohana*.

(15) Whether a *svasthāna visada* i.e., *suddha svara visada*) *rāga* as *Hamsadhvani* or *gamaka-sruti-prayoga visada rāga* like *Āhiri*.

In the latter type of *rāgas*, the graced rendering of the particular notes is mandatory.

(16) Whether *dirgha svaras*, *kampita svaras* and *janta svaras* are present in the *ārohana* and *avarohana*.

Such notes, if present, are vital to the entity of the *rāga*. Examples are *Jaganmohini*, *Manirangu*, *Begada* and *Ritigaula*.

(17) Whether the foreign note is incorporated in the *ārohana* and *avarohana*. This applies only to *bhāshānga rāgas*.

Asāveri, *Bhairavi*, *Mukhāri*, *Chintamani* and *Sāranga* are examples of *bhāshānga rāgas* wherein the foreign note is heard while singing the *ārohana* and *avarohana*.

This type of *bhāshānga rāga* admits of two divisions :

(a) Wherein the foreign note is incorporated in the *ārohana* : Ex. *Bhairavi*.

(b) Wherein the foreign note is incorporated in the *avarohana* Ex. *Mukhāri*.

(18) Names of the *svaras* taken by the *rāga* and their frequencies

(19) Whether each note of the *rāga* is a *samvādi svara* of some other note occurring in the *rāga* Thus in *Mohana rāga*, the following notes are *samvādi* pairs : *sa* and *pa* ; *ri* and *dha* ; *dha* and *ga*.

(20) Varja or non-varja ; if varja, svarāntara, audava, or shāḍava.

(21) Whether vakra or krama (*i.e.*, non-vakra) ; if vakra, whether the ārohana or avarohana or both are vakra.

The vakra svaras and the vakrāntya svaras and the compass of vakratva in each case. Also whether the rāga is an ekasvara vakra rāga or dvisvara vakra rāga or trisvara vakra rāga or chatussvara vakra raga.

N. B.—A vakra ārohana or avarohana does not necessarily imply that a svara is repeated in the course of its progression. For example, in the ārohana of Katana kutūhalam (*s r m D n g p ś*) there is no repetition, whereas in the ārohana of Anandabhairāvi (*s g r g m p d p ś*), the gāndhāra and panchama repeat.

(22) In the case of ubhaya vakra rāgas, whether the number of vakra svaras in the ārohana and avarohana is equal or otherwise. For example, in Nilāmbari, there is one vakra svara in the ārohana and one vakra svara in the avarohana ; but in Sahāna, the ārohaaa has one vakra svara and the avarohana, two vakra svaras. Thus this rāga has an ekasvara vakra ārohana and a dvisvara vakra avarohana.

(23) Whether Nishādāntya, Dhaivatāntya, Panchamāntya or Madhyamāntya.

(24) Whether Upanga or Bhāshānga.

(25) If bhashanga, whether it is an ekānya svara bhāshanga raga, or dvi-anya svara bhāshānga rāga or tri-anya svara bhāshānga rāga.

(26) The foreign note or notes met with, and the sanchāras wherein they figure.

(27) Whether the *anya svara* and the *svakiya svara* are of equal status and importance, as in *Bhairavi* and *Aṭhānā*.

(28) Whether the *anya svaras* are *jīva svaras* and *nyāsa svaras*.

In a *bhāṣhānga rāga*, it is a rule that neither the *svakiya svara* nor the *anya svara* can be an *amsa svara* or a resting note. The *anya svara* may be a *jīva svara*.

NOTE—All the points of *lakṣhana* from 29 onwards apply to both *janaka rāgas* and *janya rāgas*.

(29) *Jīva svaras* of the *raga*.

There are instances of *rāgas* like *Yadukulakāmbhoji* and *Nādanāmakriya* which have different *jīva svaras* in their *ārohana* and *avarohana*.

(30) *Graha svaras* of the *raga*.

Graha svara is the note on which melodies in the *rāga* can commence. *Nishada* is a *graha svara* for *Bhairavi*. A *rāga* may have more than one *graha svara*.

(31) *Nyāsa svaras* admissible in the *rāga*.

The notes which are *pūrṇa* (major) *nyāsas* and notes which are *alpa* (minor) *nyāsas* in the *rāga*. In *Nāṭakuranji*, the *panchama* is an *alpa nyāsa*. In *Shanmukhapriya*, *Madhyama* is a *pūrṇa nyāsa*. In *Sāranga*, *rāga*, *ga* is not a *nyāsa svara* but *pa* is a good *nyasa svara*.

(32) The *Amsa svaras* or resting notes (நிலை ஸ்வரங்கள்). These are notes around which one can weave an *ālāpana*. One can sustain for a length of time on a resting note in a *rāga* (நீண்ட கார்வை கொடுக்கலாம்). *Dīrghatva* is the characteristic feature of an *amsa svara*.

Every note around which an *ālāpana* can be developed

will be a *nyāsa svara* ; but the converse need not necessarily be true. For example, in *Aṭhāna*, *dha* is a *nyāsa svara* but not a note on which one can rest and weave round an *ālāpana*. The *kaisiki ni* of *Anandabhairavi* is another similar case. *Ga* in *Sankarābharana* is both a *nyāsa svara* and a note around which one can develop an *ālāpana*. Resting notes are stable notes in the *rāga* and admit of a plain rendering.

(33) *Rāga ranjaka* combinations—key phrases or cardinal—phrases ; *sanchāras* or *pidippus*—பிடிப்புகள் ; catches ; *pakad*, in *Hindusthāni* music.

Examples : (1) *d p Ṡ̃* ; *p G R s* in *Mānji*.

(2) *s S p P n D m* in *Huseni*.

(3) *s p m p G m P* in *Saranga*.

(34) *Visesha sanchāras* (i.e., phrases not in accordance with the *rāga*'s *ārohana* and *avarohana krama*) that the *rāga* admits of.

In every *rāga*, phrases in accordance with the contour of the *ārohanā* and *avarohana* and either covered by the *ārohana* and *avarohana* or implied in the same, can validly come. In a few *rāgas*, phrases which are not in accordance with the *ārohana* and *avarohana krama* come in, to enrich the beauty of the *rāga*. Such phrases are known as *visesha sanchāras*.

Examples *s n p* and *s D P* of *Sankarābharana* ; *p N s D p* of *Dhanyāsi* and *m g S* of *Kāmbhoji*.

(35) If the *rāga* belongs to any group like *ghana panchaka*. *Ārabhi* is an example.

(36) The *langhana*, *durbala* or weak notes in the *rāga*.

Such notes will not occur as long notes and they will

be just touched in passing ; for example the *ga* in the phrase *M g r s R Ārabhi* Such notes are weak and can neither be emphasised nor made *nyāsa*.

(37) The *janṭa svara* and the *dāṭu svara prayogas* that the *rāga* admits of. In a *dāṭu prayoga*, the initial note and the terminal note (*dāṭu svara*) will be found to bear a *samvadi* or *anuvādi* relationship.

(38) The characteristic *srutis* that suggest the melodic entity, individuality and colour of the *rāga*.

Examples. The *Ekasruti rishabha* in *Gaula raga*, the *Tivra antara gāndhāra* in *Devagāndhāri rāga* and *Tivra Kākali Nishāda* in *Kuranji rāga*.

(39) Whether there are any phrases, wherein a note occasionally deviates from its pitch and is rendered either slightly sharp or flat. For example, the notes *ma* and *ga* in the phrases : *D m d n ś* in *Todi* and *ḡ ḡ ṛ ṣ* in *Surati* respectively

(40) Anya *sthāna svaras* if any ; that is whether any note in the *rāga* is rendered within the zonal jurisdiction of a contiguous note. For example *ga* in the phrase *G r S* in *Asāveri raga*.

The frequencies of the notes get altered according to the context wherein they occur — In *ś n N ś ஸ நி நீ ஸா* in *Nilāmbari*, *ni* is sharpened. In the phrases *M m ḡ ḡ M ம ா ம க க மா* and *Ḡ ṛ ṣ கா ரி ஸா* in *Todi rāga* the frequencies of *ga* differ in the two phrases.

In the phrase *m p D* in *Yadukulakāmbhoji rāga*, the *panchama svara* is sounded on its *svasthāna*. But in the phrase *s p ḍ s* in the same *rāga*, the *panchama svara* in the *mandra sthāyi* is not sounded on its *svasthāna* but in a position slightly higher. The *panchama* in the

phrase *s R p G* in Kāṇaḍa rāga and the Rishabha in the phrase *m g p m R* of Surati rāga are other examples of anya sthāna svaras.

The concept of a note being sounded in an anya sthāna arises only when the concerned note is sounded on its svasthāna as well, in other phrases. The interval separating the anya sthāna and the svasthāna is generally speaking, about a semitone.

There are of course instances of rāgas wherein the note (Ex. *ga* in Asāveri) is sounded on an anya sthāna only.

(41) If a sarva svara gamaka varika rāga or otherwise.

Examples. In Mohana, Todi and Kalyāni rāgas, all the notes admit of being sung with the kampita gamaka.

(42) Kampita svaras of the rāga and the intensity, compass and speed of the shake in each case.

In some rāgas. the kampita rendering of a note or notes is obligatory and not optional; for example, the sādharana gāndhāra in Athānā.

(43) The characteristic gamakas that bring out the svarnra of the rāga.

There are instances of rāgas wherein a note is subject to one variety of gamaka in the ārohana and a different variety of gamaka in the avarohana: for example in Nāṭa rāga, the rishabha in the ārohana is subject to *nokku* or *stress* and the same note in the avarohana is subject to *kampita* or *shake*.

(44) Whether a ghana, naya (rakti) or desya rāga.

(45) Whether a suddha, chhāyāлага or sankīrna rāga.

(46) Whether it is a tristhāyi rāga i.e., admits of

ālāpana in the mandra, madhya and tāra sthāyis without any restriction.

(47) Within the range of the three sthāyis, the highest and the lowest notes if any, beyond which the rāga sanchāra should not extend.

The idea in prescribing the upper and lower limits in the sthāyi for some rāgas is to maintain intact their melodic individuality. This is done to prevent the suggestion of other rāgas even in a remote manner. The appropriateness of this limitation will be realised from experience. Examples are Khamās and Ānandabhairavi which have no sanchāra below the mandra sthāyī nishāda; and Sāranga and Pantuvarāli which have no sanchāra above the tāra sthāyī gāndhāra.

(48) The tessitura of the rāga i.e., whether the effective range of the sanchāra is confined to a particular portion of the sthāyi or sthāyis. Examples are Desākshi and Athāna, wherein the effective range is the uttarāṅga of the middle octave and the pūrvāṅga of the higher octave.

(49) Whether the rāga is a Karnāṭaka rāga as Nīlāmbari or a Dēśya rāga as Hamīrkalyāni.

(50) Whether a major rāga or a minor rāga.

A rāga which admits of a detailed ālāpana is a major rāga. It is useful as a rāga for pallavi exposition in concerts. As examples of ragas which admit of an extensive and intensive ālāpana may be mentioned, Todi, Ṣāveri, Bhairavi, Kāmbhoji, Sankarābharana and Kalyāni. As examples of minor rāgās may be mentioned, Garuḍadhvani and Navarasa kannaḍa.

(51) Phrases which have to be used sparingly in the rāga.

The undue repetition of an *alpa* or *kvachit* prayoga will result in *abhāva* and consequent loss of melodic individuality. Normal and legitimate phrases can be sounded any number of times in a *rāga*.

(52) The *rasa* or *rāsas* ; i.e., the feeling or feelings that the *rāga* is capable of creating.

Whether the *rāga* is capable of portraying feelings like joy, sadness, courage, fear, disgust, compassion, love, wonder, surprise, laughter, pity, mirth, pathos, anger, heroism, mystery, pleading, repentance, tenderness (*vātsalya*), devotion, loneliness, forest life (detachment from the crowd), communion with nature, tranquility, friendship or patriotism.

There are also the *gāna rasa pradhāna rāgas* which evoke mere aesthetic joy. Ex. *Katana kutūhalam*.

(53) Whether the *rāga* is an auspicious one and hence useful for composing *mangalam*. *Dhanyūsi*, *Saurāshṭra*, *Vasanta*, *Ghaatā*, *Madhyamāvatī*, *Srīrāga*, *Suratī*, *Kedāragaula* and *Mohana* are useful for composing *mangalams*. *Rāgas* like *Āhiri* and *Varālī* are not useful for composing *Mangalams*.

(54) Whether the *rāga* is useful for singing themes relating to *varnana* or description.

For example, *Dhanyāsi*, *Kedāragaula*, *Suratī* and *Pantuvarālī* are useful for *varnana*.

(55) The curative effects of the *rāga*.

(56) The extent of its use in the spheres of pure music and applied music.

Rāgas of pronounced *rasas* like *Āhiri* are used in operas and dance dramas and *rāgas* like *Kedāragaula*

figure largely in *purāna paṭhanam* and religious discourses. Rāgas like *Sahāna* and *Nādanāmakriya* figure in *nāma-valis*. *Nīlāmbari*, *Anandabhairavi* and *Yadukulakāmbhoji* figure in lullabies. *Saindhavi*, *Punnāgavarūḷi*, *Kuranji* and *Navarōj* figure in marriage songs and folk melodies. *Devagāndhārī* is used to recite *chūrnikas* and *dandakas*.

(57) Whether the *rāga* derives its characteristic individuality by *chauka kāla sanchāras* or by *madhyama kāla sanchāras*.

N. B.—As a rule, all *rāgas* admit of both *chauka kāla* and *madhyama kāla sanchāras*. But this section is intended to cover cases like (1) *Ārabhi*, which shine more by *madhyama kāla sanchāras* and (2) *Devagāndhārī* which shine more by *chauka kāla sanchāras*.

(58) Whether the *rāga* is a popular *rāga* or a scholarly *rāga*. Popular *rāgas* can be sung even by musicians of average ability. But justice can be done to scholarly *rāgas* only by *vidvāns*. Further, a number of compositions representative of different kinds of musical forms exist in popular *rāgas*.

Mohana and *Anandabhairavi* are popular *rāgas*; but *Āhiri*, *Nārāyanagaula* and *Manji* are scholarly *rāgas*.

(59) Whether the *rāga* is a *prasiddha* (wellknown) *rāga* or an *apurva* (rare) *rāga*.

Sankarābharana and *Kāmbhoji* are wellknown *rāgas*. But *Dīpaka* and *Srutiranjani* are rare *rāgas*.

(60) Whether it has closely allied *rāgas*.

Bhairavi and *Mānji* are closely allied *rāgas*; likewise are *Darbār* and *Nāyaki*; *Bilahari* and *Desākshi*; *Mukhārī* and *Sālagabhairavi*. It must however be noted that the *rāgas* of the pairs, have each a separate melodic individuality.

(61) Its distribution amongst musical forms.

In a rāga like Sankarābharana, we find all forms like the gīta, varna, kriti, pada, tillāna, etc. But in a rāga like Janaranjani, we find only kritis.

(62) Whether any unusual and vichitra prayogas pertaining to the rāga are found in some classical compositions in it. Ex. *D*, *MR* and *NRGM D* in the varna *Chalamela* in Sankarābharana rāga, Ata tāla.

(63) Gānakāla or the time of the day or night and the season best suited for singing the rāga. The gāna kāla niyama is only advisory and not mandatory.

(64) Whether there are tunes in the rāga, known by specific names.

Anandakkalippu, Pancha chāmaram, Mattakokilam and Kappal (கப்பல்) are all names signifying particular tunes.

Sabdam, though a dance form, is also the name of a tune in Kāmbhoji rāga, Chāpu tāla. All sabdas are sang to this tune. The practice of singing the stanzas of sabdas in different rāgas like a rāgamālika, is a recent development.

At a time when the practice of writing songs in notation was not extensively cultivated, it was found useful to refer to tunes by specific names.

(65) Any story, anecdote, saying or tradition concerning the rāga.

For example, (a) the *Ādi Nāta - Antya Surata* tradition i. e., a concert should be commenced with Nāta raga and concluded with Surati rāga.

(b) *Begaḍa - mīgaḍa* i. e., the rāga Begada is as delicious as cream.

(66) Pictorial representation of the rāga, if any : (Musical iconography).

The pictures of rāgas and rāginis communicate in a visual manner the power or the emotional effects of rāgas.

Also the Devamayā form of the rāga ; (see Somanātha's *Rāga vibodha*).

Every raga has a *nāda tanu*

(67) Other details of academic interest like the dvīpa, colour, rāsi, devata, etc., furnished for rāgas in ancient works like Nāradas *Sangita makaranda*.

The Devata for Bangāla rāga is Ganesa and hence the appropriateness of the kriti, *Girirāja sutā* of Tyāgarāja in Bangāla rāga.

(68) Whether the rāga and melodies in it can be sung or played in the madhyama sruti.

Rāgas like Punnāgavarālī, Nādanāmakriya, Jhanjhūṭi, Kuranji, Navaroj ann Kāpi jingla wherein the highest note touched is a note below the tāra shadja, are examples.

(69) Whether the rāga is useful for singing slokas, padyas and viruttams.

Rāgas like Sankarābharaea and Kedāragaula are useful for this purpose but not rāgas like Punnāgavarālī, and Āhiri.

(70) Whether the rāga can figure aptly in a series of kalpana svaras in the rāgamālika section of a Pallavi.

(71) Whether the rāga is present in other systems of music, including ancient Tamil music ; if so, the names by which it is known in those systems.

Abheri for example corresponds to the Bhimpalās of

Hindusthāni music; Kīravāni corresponds to the harmonic minor scale of Western music: Simhendramadhyama is present in the music of the gypsies of Europe. The Tamil pan, Kausikam corresponds to Bhairavi rāga and so on.

(72) Significant meanings if any, attached to the name of the rāga.

For instance, the name Athānā (a + thānā) is interpreted as meaning a rāga which frees one from bondage, i.e., confers freedom from the cycle of births and deaths.

The rāga *Sri* was given that name by pūrvāchāryas because it took the notes of the sāma gāna scale and was hence auspicious and free from doshas. The song *Sri Kamalāmbike* in this rāga, is appropriately sung as a mangalam in the Dikshitar school. It is the custom in the school of Syāma Sāstri, to conclude concerts with the song *Pālinchu Kamākshi* in Madhyamāvatī rāga. Concerts can be concluded with Srīrāga or Madhyamāvatī.

Some other points for note

(1) Svaras occurring in a rāga can be classified into :—

(a) Frequently occurring and prolongable as *ga* in Sa-karābharana.

(b) Frequently occurring but not prolongable as *ga* in Kedāragauja.

(c) Infrequently occurring and prolongable as *chatnssruti ri* in Asāveri rāga.

(d) Infrequently occurring and not prolongable as *suddha ma* in Sāranga.

(2) In some rāgas, a note is sung in a pitch just approximating to its niyata sruti as the note *dha* in the phrase *d P* in Sankarābharana.

(3) In *bhāṣhāṅga* rāgas, melodies can commence on a foreign note, provided the foreign note is incorporated in the scale itself; for example, melodies can commence on the foreign note (1) *Chatussruti dhaivata* in *Bhairavi* rāga; and (2) *Chatussruti rishabha* in *Asāveri* rāga.

(4) The clever manner in which the rāga name is split up or introduced in the *sāhityas* of *rāgamālikas*, *kritis* and other compositions containing the rāga *mudra* and so as to give rise to an intelligent meaning is worthy of note.

(5) A rāga like *Hindolam* takes notes which are met with first in the cycle of fourths.

(6) Notes which are recognised as appropriate for commencing melodies in the rāga. These are generally notes which are common to both the *ārohana* and *avarohana* and are also *jīva svaras*.

(7) In all *sampūrṇa* rāgas, *pa* is a resting note, since it is the *saṁvādi* of the tonic note. Likewise in all *shāḍava* rāgas and *auḍava* rāgas which have *pa* in both the *ārohana* and *avarohana*, *pa* will be a resting note.

(8) Whereas *rakti prayogas* serve to positively establish the entity of the rāga, the *nīshēda prayogas* have the exact opposite effect.

(9) Two phrases can come in a rāga independently and in different contexts but not in succession. Thus *ś n P* and *m g S* can come independently in *Kāmbhoji* rāga but not in succession as *ś n P m g S*. But the phrase *m g S n P D S* can come.

History of the raga.

1. The origin and history of the rāga and its name.

For example, *Nādarāmakriya* and *Madhyamādi* are the earlier names of *Nādanāmakriya* and *Madhyamāvati*. Rāgas like *Nādanāmakriya* and *Kuranji* owe their origin

to folk melodies. Rāgas like Sankarābharana and Todi can be traced to the mūrchanās of shadjā grāma.

2. The introduction of *dha* in Srīrāga is a later development. It was introduced to ensure its status as a mela by the author of the Asampūrna mela paddhati. The introduction of *dha* made the shādava avarohana become a sampūrna avarohana with two vakra svaras. Classical compositions like (1) the gīta: *Mīnakshi Jayakamākshi*, (2) the Pancharatna kriti, *Endaro mahānubhāvulu* and (3) the kriti, *Vanajāsana vinuta nata* do not use the dhaivata.

Mālavagaula was mentioned as the janaka mela of Vasanta and Saurāshṭra at a time when the scheme of 72 melas had not been thought of. Sūryakāntam will now be their correct janaka mela.

Rnamās which was an upānga rāga in the the time of Tyāgarāja, has since become bhāshānga.

3. Ārsha prayogas i.e., phrases which were once in use in the rāga but later fell into desuetude. Examples are *ś d p m* in the kriti *Nidu murtini* in Nāṭakuranji and *p n ś* in the gita *Pahi Sri Rāmachandra* in Ānanda-bhairavi.

When those compositions are sung, they are sung with the ārsha prayogas.

4. The classical works on music in which the rāga is referred to.

5. The earliest composer to compose in this rāga.

The earliest composition in this rāga and other compositions of later composers which show newer facets of the rāga. In Shanmukhapriya rāga, *Vaddanevāru* of Tyāgarāja and *Martvere dikkvea- rayya Rāma* of the later composer, Patnam Subrahmanya Ayyar are examples.

6. Whether the name of the rāga stands for, or conveys, some other musical idea or concept.

Vasanta and Lalita for example, are the names of rāgas and also the names of tālas in the scheme of 108 tālas. Kosala is the name of the 71st mela and is also the signature of the composer, Mārgadarsi Seshayyangār.

7. Names of prominent musicians who have made the rāga, the subject of their exclusive study, practice and research and who have been honoured with the name of the rāga itself as a mark of recognition.

8. Current rāga or obsolete rāga.

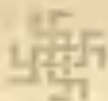
Rāgas like Mohana and Bhairavi are current rāgas. Rāgas like Kondamalahari and Mukhāripantu which were in vogue in the 15th century have since become obsolete. The latter two rāgas figure in the songs of the Tāllapākam composers.

Saraswati is the Goddess of music; and appropriately enough, the names of a good many rāgas bear feminine (gender) endings.

Energy rāga has a *nāda rūpa* or an aesthetic sound form. The Deified form of the rāga is called the *Devatātma rūpa*.

South Indian music is one and indivisible. The rāgas form the fountain source of all classical melodies and some of the folk melodies. The above-mentioned 80 (72+8) points help one to get a true and a complete picture of a rāga covering its scientific, cultural and historical aspects. In addition to the lakshana of the rāga, every detail of academic interest concerning the rāga is covered by the above mentioned points. No study of a rāga is complete without a study of some of the

brilliant lakshyas or compositions in it. Classical compositions present all the quintessential aspects of *rāgas* and constitute ideal stepping stones to the attainment of *rāga jñāna*, the ultimate aim of all musical studies. Since each composition delineates a particular aspect of the *rāga*, the importance of the study of a good number of classical compositions in it, needs no emphasis.



CHAPTER V

T A L A

175 TALAS

The function of rhythm in a musical composition is to maintain the balance of its music. Just as a minimum of three straight lines is required to enclose a space and just as at least five notes are required to constitute a *rāga*, a minimum of three *aksharakālas* is necessary to constitute a *tāla*. Thus *trisra jāti eka tāla* is the shortest time-measure that can be thought of.

The famous aphorism, **श्रुतिर्मता लयः पिता**

(*sruti* is the mother and *laya* is the father) emphasises the importance of singing to accurate *sruti* and accurate time. *Sruti suddha* and *laya suddha* are two of the fundamental requisites of all good music.

It was pointed out in Chapter II of the preceding volume of this series, that the seven principal *tālas* give rise to the 35 varieties on account of the *pancha jāti bhedas* (the five kinds of the *lāghu*).

Each of these 35 *tālas* again gives rise to five varieties on account of the *gati bheda* or the change of the *gati*. Thus we have in all $35 \times 5 = 175$ *tālas*. Even as there are the *pancha jāti bhedas*, there are also the *pancha gati bhedas*. Therefore each of the *sapta tālas* comes to admit of 25 varieties on account of the *pancha jāti-gati bhedas*. When not otherwise mentioned, the presumption with regard to a *tāla* is, that it is in the *chaturasra gati*. The change of *jāti* applies only to the *lāghu*, but the change of *gati* applies to all the *angas* in the 35 *sūladi tālas*.

Table X **The Tala (gati bhepa) Chart (A)**
 showing how each of the sapta tālas comes to admit of
 25 varieties on account of the *change of gats*.

Rupaka tala is taken as an example and worked out here.

| Jāti. | Constituent angas and the total aksharakalas for an avarta | Gati bheda. | The resulting total minor units of time for an avarta on account of the change of gati. |
|------------|--|-------------|--|
| Trisra | $O _3 = 5$ | Trisra | $5 \times 3 = 15$ |
| | | Chaturasra | $5 \times 4 = 20$ |
| | | Khānda | $5 \times 5 = 25$ |
| | | Misra | $5 \times 7 = 35$ |
| | | Sankīrna | $5 \times 9 = 45$ |
| Chaturasra | $O _4 = 6$ | Trisra | $6 \times 3 = 18$ |
| | | Chaturasra | $6 \times 4 = 24$ |
| | | Khanda | $6 \times 5 = 30$ |
| | | Misra | $6 \times 7 = 42$ |
| | | Sankīrna | $6 \times 9 = 54$ |
| Khanda | $O _5 = 7$ | Trisra | $7 \times 3 = 21$ |
| | | Chaturasra | $7 \times 4 = 28$ |
| | | Khanda | $7 \times 5 = 35$ |
| | | Misra | $7 \times 7 = 49$ |
| | | Sankīrna | $7 \times 9 = 63$ |
| Misra | $O _7 = 9$ | Trisra | $9 \times 3 = 27$ |
| | | Chaturasra | $9 \times 4 = 36$ |
| | | Khanda | $9 \times 5 = 45$ |
| | | Misra | $9 \times 7 = 63$ |
| | | Sankīrna | $9 \times 9 = 81$ |
| Sankīrna | $O _9 = 11$ | Trisra | $11 \times 3 = 33$ |
| | | Chaturasra | $11 \times 4 = 44$ |
| | | Khanda | $11 \times 5 = 55$ |
| | | Misra | $11 \times 7 = 77$ |
| | | Sankīrna | $11 \times 9 = 99$ |

In the same manner, the remaining six tālas also admit of 25 varieties each.

Table XI

The Tala (gati bheda) Chart (B)

Showing how the 35 suladi talas give rise to the 175 varieties, on account of the gati bheds

| Tala. | Serial no. in the scheme of the 35 talas. | Jāti. | Total askshara kālas for an āvarta | Change of gati and the resulting number of minor units for an āvarta in each case | | | | | Serial number in the scheme of the 175 talas. |
|---------|---|------------|------------------------------------|---|------------------|--------------|-------------|----------------|---|
| | | | | Trisra gati. | Chaturasra gati. | Khanda gati. | Misra gati. | Sankīrna gati. | |
| Dhruva. | 1 | Trisra | { 11 | 33 | 44 | 55 | 77 | 99 | 1-5 |
| | 2 | Chaturasra | { 14 | 42 | 56 | 70 | 98 | 126 | 6-10 |
| | 3 | Khanda | { 17 | 51 | 68 | 85 | 119 | 153 | 11-15 |
| | 4 | Misra | { 23 | 69 | 92 | 115 | 161 | 207 | 16-20 |
| | 5 | Sankīrna | { 29 | 87 | 116 | 145 | 203 | 261 | 21-25 |
| Matya. | 6 | Trisra | { 8 | 24 | 32 | 40 | 56 | 72 | 26-30 |
| | 7 | Chaturasra | { 10 | 30 | 40 | 50 | 70 | 90 | 31-35 |
| | 8 | Khanda | { 12 | 36 | 48 | 60 | 84 | 108 | 36-40 |
| | 9 | Misra | { 16 | 48 | 64 | 80 | 112 | 144 | 41-45 |
| | 10 | Sankīrna | { 20 | 60 | 80 | 100 | 140 | 180 | 46-50 |
| Rūpaka. | 11 | Trisra | { 5 | 15 | 20 | 25 | 35 | 45 | 51-55 |
| | 12 | Chaturasra | { 6 | 18 | 24 | 30 | 42 | 54 | 56-60 |
| | 13 | Khanda | { 7 | 21 | 28 | 35 | 49 | 63 | 61-65 |
| | 14 | Misra | { 9 | 27 | 36 | 45 | 63 | 81 | 66-70 |
| | 15 | Sankīrna | { 11 | 33 | 44 | 55 | 77 | 99 | 71-75 |

| | | | | | | | | | |
|----------|----|------------|------|----|----|-----|-----|-----|-----------|
| Jhampa. | 16 | Trisra | { 6 | 18 | 24 | 30 | 42 | 54 | 76 - 80 |
| | 17 | Chaturasta | { 7 | 21 | 28 | 35 | 49 | 63 | 81 - 85 |
| | 18 | Khanda | { 8 | 24 | 32 | 40 | 56 | 72 | 86 - 90 |
| | 19 | Misra | { 10 | 30 | 40 | 50 | 70 | 90 | 91 - 95 |
| | 20 | Sankirna | { 12 | 36 | 48 | 60 | 84 | 108 | 96 - 100 |
| Tripura. | 21 | Trisra | { 7 | 21 | 28 | 35 | 49 | 63 | 101 - 105 |
| | 22 | Chaturasra | { 8 | 24 | 32 | 40 | 56 | 72 | 106 - 110 |
| | 23 | Khanda | { 9 | 27 | 36 | 45 | 63 | 81 | 111 - 115 |
| | 24 | Misra | { 11 | 33 | 44 | 55 | 77 | 99 | 116 - 120 |
| | 25 | Sankirna | { 13 | 39 | 52 | 65 | 91 | 117 | 121 - 125 |
| Ata | 26 | Trisra | { 10 | 30 | 40 | 50 | 70 | 90 | 126 - 130 |
| | 27 | Chaturasra | { 12 | 36 | 48 | 60 | 84 | 108 | 131 - 135 |
| | 28 | Khanda | { 14 | 42 | 56 | 70 | 98 | 126 | 136 - 140 |
| | 29 | Misra | { 18 | 54 | 72 | 90 | 126 | 162 | 141 - 145 |
| | 30 | Sankirna | { 22 | 66 | 88 | 110 | 154 | 198 | 146 - 150 |
| Eka. | 31 | Trisra | { 3 | 9 | 12 | 15 | 21 | 27 | 151 - 155 |
| | 32 | Chaturasra | { 4 | 12 | 16 | 20 | 28 | 36 | 156 - 160 |
| | 33 | Khanda | { 5 | 15 | 21 | 25 | 35 | 45 | 161 - 165 |
| | 34 | Misra | { 7 | 21 | 28 | 35 | 49 | 63 | 166 - 170 |
| | 35 | Sankirna | { 9 | 27 | 36 | 45 | 63 | 81 | 171 - 175 |

Chāpu tāla

The Chāpu tāla is one of the time-measures used in Indian music from very early times. This belongs to desi sangita. There are many folk melodies in this tāla. It is a syncopated time-measure and is counted with two beats. Sometimes for the sake of convenience, instead of two beats, it is reckoned with a beat and a visarjita.

There are four varieties of the Chāpu tāla :—

- (1) *Misra chāpu* ($3+4=7$), where the first beat has a duration of three units time and the second four.

In some kritis of Syāma Sāstry in Chāpu tāla, we come across the reversed sequence of $4+3$ instead of $3+4$ as for example in the kriti, *Ninnuvinaḍa mari* in Pūrvakalyāṇi rāga. This is called *Viloma Chāpu tāla* as opposed to the *Krama Chāpu* or normal chāpu.

- (2) *Khanda chāpu* ($2+3=5$), where the duration of the first beat is two units time and the second, three.

This tāla is popularly called *Ara Jhampa* i.e., half Jhampa—half of 10. Kritis like *Munnu Ravana* in Todi rāga are examples of pieces in the regular *Misra jāti* Jhampa tāla.

- (3) *Tisra chāpu* ($1+2=3$), where the duration of the first beat is one unit time and the second, two. *Ārumuga Vadivelava* is an example.

- (4) The *Sankīrna chāpu* ($4+5=9$), where the duration of the first beat is four units and the second, five. This tāla is rather an 'uncommon variety and figures in some pallavis.

When merely the name *Chāpu tāla* is mentioned on the top of a piece, the presumption is that it is *misra chāpu*. Other varieties like *khanda chāpu* have to be specifically mentioned as such.

Desadi, Madhyadi talas

The *Desadi* and *Madhyadi* tālas consist of 4 counts each, for an āvarta and are reckoned with a visarjita (wave of the hand) and three beats. Whereas in pieces in the *Desādi tāla*, the music commenees in the visarjita after the lapse of $\frac{3}{4}$ aksharakāla, in the pieces in *Madhyādi tāla*, the music commences after the lapse of $\frac{1}{2}$ an aksharakāla. In other words, at the very commencement, there is a period of silence (*visrānti*) of $\frac{3}{4}$ and $\frac{1}{2}$ unit time respectively in the pieces in these two tālas. It is also customary to reckon the rhythm of the pieces in these two tālas after the manner of the ādi tāla and the music in such cases starts immediately after these periods of rest from corresponding points in the āvarta. In the *Desādi tāla*, the second beat is accented or stressed. In other words, the padagarbham falls on the second beat. In the *madhyādi tāla*, this is not the case. Compositions in *Desādi* and *Madhyādi* talas are in *chitra tama marga*. These two time-measures are a recent introduction into South Indian music and Tyāgarāja is the first great composer to compose kritis in these tālas and show their potentialities.

The pieces, *Enta vedukondu Rāghava* (Sarasvati manohari), *Bhuvini dāsudane* (Srīrajanī), *Sītāpate* (Khamās) and *Raghunāyaka* (Hamsadhvani) are examples of compositions in *Desādi tāla*. The pieces : *Nāmakusumamula* (Srīrāga), *Meru samāna* (Māyāmālavagaula) *Enduku nīrdaya* (Harikāmbhoji) and *Raga sudharasa* (Āndōlika or Mayūra-dhvani) are examples of compositions in *Madhyadi tāla*.

Madhyādi is actually Madhya (laya) + Adi. Compared to Madhyadi, Desadi is slower in tempo. Desadi was popularised in the South by the Mahratta Kirtankārs.

Dhruva rupaka is a mixed time-measure. A composition in this tala, as also the sections of a composition in this time-measure start with two drutas and two laghus and are then followed by the usual rūpaka tāla āvartas. The gita *Areyānaka* in Nāta rāga, is a wellknown composition in this tala.

Sapta tala gita

The sūlādi tarangas of Nārāyana Tīrtha in the sapta tālas and the sapta tāla gita *Gāna vidyā dhurandhara* in Nāta rāga are compositons of special interest from the rhythmic point of view. The latter piece is set in Dhruva tāla but its musical construction admits of being reckoned in the other six sūlādi tālas as well without detriment to melodic effect. The length of the composition is 30 āvartas (420 aksharakālas) of Dhruva tāla. As one sings it, reckoning the Dhruva tāla, six other persons can start simultaneously counting each, one of the other six sūlādi tālas. At the conclusion of the gīta, it will be found that all the seven persons finish their āvartas completely,

the person counting the Dhruva tāla executing 30 āvartas

| | | | | |
|---|--------------|---|-----|---|
| „ | Matya tāla | „ | 42 | „ |
| „ | Rūpaka tāla | „ | 70 | „ |
| „ | Jhampa tāla | „ | 42 | „ |
| „ | Tripata tāla | „ | 60 | „ |
| „ | Ata tāla | „ | 30 | „ |
| „ | Eka tāla | „ | 105 | „ |

Kurn jhampe is a folk time-measure. It consists of a *drutam*, a *khanda laghu* and a *tisra laghu* ○ | . | . An *āvarta* = 10 *aksharakāles*. There are *jakkini darus* in this type of *tāla*.

Tala dasa pranas

The subject of *tāla dasa prānas* deals with the analytical study of rhythm in all its aspects. Some of the *prānas* are of mere academic interest. The ten elements (*dasa prānas*) of musical time are :—

कालो मार्गः क्रियांगानि ग्रहो जातिः कळा लयः ।

यतिः प्रस्तारकं चेति ताल प्राण दश स्मृतः ॥

Kāla, *mārga*, *kriya*, *anga*, *graha*, *jāti*, *kāla*, *laya*, *yati* and *prastāra* are the ten *prānas*.

Of these, the first five are referred to as the *mahā prānas* or main elements and the rest as *upa prānas* or secondary elements. The more important of the *dasa prānas* are treated of here. The rest are dealt with in the next volume of this Series.

Kriya is the manner of counting time. It is the *kriya*, that indicates the constituent *angas* of a *tāla*. The beat of the hand, *visarjita* and the finger count are different kinds of *kriyas*.

Kriyas are of two kinds :—

- (1) *Sasabda kriya* (सशब्दक्रिया) i.e., execution accompanied with sound, as in the clapping of hands or in the beating of the right hand on the right thigh.

- (2) *Nissabda kriya* (निशब्दक्रिया) i.e., soundless execution as in finger-count, *visarjita*, *krushya*, *sarpini*, *pātakam* etc.

Sasabda kriya is seen in *anudrutam*, which is reckoned with a beat. In the *drutam*; we have both the *sasabda* (beat) and the *nissabda* (*visarjita*) *kriyas*. In the *laghu* also, we have the two *kriyas* (*ghāta* or beat and figure-counts) represented.

Anga, *Angas* are the constituent parts or the limbs of a *tāla*. Excepting the *Eka tāla*, all the other *tālas* take plural *angas*. There are the *shadangas* (six *angas*) :—

अनुद्रुतो द्रुतश्चैव लघुर्गुरुप्लुतस्तथा ।

काकपादं तथा षोडशं ताळगमिति षड्विधम् ॥

Anudruta, *druta*, *laghu*, *guru*, *pluta* and *kākapāda* are the six *angas*.

The symbols for these *angas*, their values and their mode of execution are given in detail in Chapter II of Book I of this Series. The *Sūlādi sapta tālas* take only the *anudruta*, *druta* and *laghu*. The *shadangas* figure in the scheme of the classical 108 *tālas*. Of the *sulādi tālas*, the *Dhruva tāla* and the *Ata tāla* have four *angas* each; the *Matya*, *Jhampa* and *Triputa tālas*, have three *angas* each; *Rūpaka*, two *angas* and *Eka tāla*, only one *anga*. Three of the *sapta tālas* (*Dhruva*, *Rūpaka* and *Ata*) possess an even number of *angas*; the rest (*Matya*, *Jhampa*, *Triputa* and *Eka*) possess an odd number of *angas*.

Graha. The place of commencement of music in the

tāla āvarta, is known as the *graha*— (ग्रह) or எடுப்பு. The *graha* is *sama* when the music commences along with the tāla and *vishama*, when otherwise.

Vishama graha is of two kinds : *Atīta* and *Anāgata*.

It is *Atīta* when the music commences before the tāla and *anāgata* when it commences after the tāla. Gītas and tāna varnas in ādi tāla furnish instances of compositions beginning on *sama graha*. The pallavi, anupallavi and charana of āta tāla varnas, and kritis like *Svara rāga sudhārāsa* (Sankarābharana rāga) furnish instances of *anāgata grahas*. Since there should be a reasonable measure of time between the padagarbham and the eḍuppu, the upper limit of the *anāgata graha* will be two counts in ādi sāla compositions and pallavis.

Instances of *atīta graha* are comparatively rare. *Atīta grahas* are met with in the classical pallavis. The anupallavi of the kriti, *Venugāna loluni* in Kedāragaula and the anupallavi of the kriti, *Kshinamai tirugā* in Mukhāri furnish good examples of *atta grahas*. In compositions in *atīta graha*, the music commences at the end of a (presumed) previous āvarta. The *atīta graha* is resorted to in order to suit the exigencies of prosody. In the case of compositions in *anāgata* and *atīta grahas*, we always precisely indicate the point of commencement of music by stating at the top, the number of aksharakālas or fraction of an aksharakāla, the starting-point is removed from the commencement of the tāla.

Sārṅgādeva, in the *Sangita Ratnākara*, (13th cent.) says :—

समोऽतीतोऽनागतश्च ग्रहस्तालो त्रिधामतः ।

Sama, *atīta*, *anāgata* are the three kinds of *graha* in tāla.

Tables XII and XIII explain these three types of grahas :—

Table XII

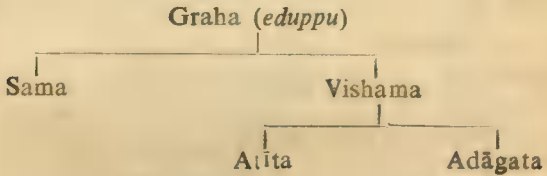
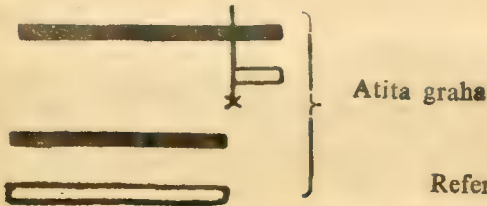
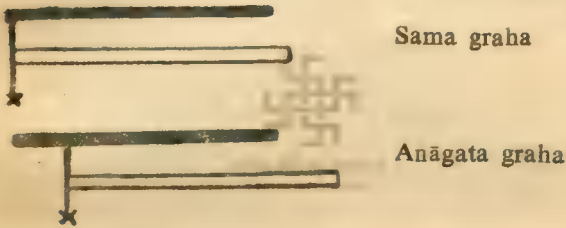


Table XIII



Reference :



Starting-point of music

×

Jati, There are the five jātis : tisra, chaturasra, khaṇḍa, misra and sankīrna.

Laya is tempo, speed or kāla pramāṇa. Three degrees of speed are recognised for all practical purposes :—

Vilambita laya (slow),

Madhya laga (medium) and

Druta laya (quick).

Intermediate gradations of speed under each of these degrees are also recognised. In the increasing order of quickness they are :

I

- | | |
|----------------------|--------------------|
| (a) <i>Vilambita</i> | — <i>Vilambita</i> |
| (b) „ | — <i>Madhya</i> |
| (c) „ | — <i>Druta</i> |

II

- | | |
|-------------------|--------------------|
| (a) <i>Madhya</i> | — <i>Vilambita</i> |
| (b) „ | — <i>Madhya</i> |
| (c) „ | — <i>Druta</i> |

III

- | | |
|------------------|--------------------|
| (a) <i>Druta</i> | — <i>Vilambita</i> |
| (b) „ | — <i>Madhya</i> |
| (c) „ | — <i>Druta</i> |

Mode of Reckoning Time

Two kinds of units are used in reckoning musical time. One is the *akshara* and the other, the *mātra*. The former is equivalent to the anudruta and the latter to the laghu (chaturasra type). The mode of reckoning by aksharas is seen in the compositions belonging to the 35 tālas (employing laghu jātis). Reckoning by *mātras* is seen in more difficult and advanced class music as in the classical 108 tālas (without laghu jātis) and a few other terse time-measures. The table below gives the relative values of the shadangas in aksharas and mātras :—

Table XIV

| Name of the anga. | Aksharas. | Mātras. |
|-------------------|-----------|---------------|
| Anudruta | 1 | $\frac{1}{4}$ |
| Druta | 2 | $\frac{1}{2}$ |
| Laghu | 4 | 1 |
| Guru | 8 | 2 |
| Pluta | 12 | 3 |
| Kākapāda | 16 | 4 |

Reckoning by *sarva laghu* means, reckoning time evenly with beats, the duration of each beat being equal to four units of time.

There are also the shoḍasāṅgas or sixteen angas beginning with the anudrutam and ending with the kākapādam.

Table XV (Shoḍasangas).

| Name | Duration. | |
|-------------------|-------------------|----------------|
| | In aksharakāla | In mātra. |
| Anudruta | 1 | $\frac{1}{4}$ |
| Druta | 2 | $\frac{1}{2}$ |
| Druta virāma | 3 | $\frac{3}{4}$ |
| Laghu | 4 | 1 |
| Laghu virāma | 5 | $1\frac{1}{4}$ |
| Laghudruta | 6 | $1\frac{1}{2}$ |
| Laghudruta virāma | 7 | $1\frac{3}{4}$ |
| Guru | 8 | 2 |
| Guru virāma | 9 | $2\frac{1}{4}$ |
| Gurudruta | 10 | $2\frac{1}{2}$ |
| Gurudruta virāma | 11 | $2\frac{3}{4}$ |
| Pluta | 12 | 3 |
| Pluta virāma | 13 | $3\frac{1}{4}$ |
| Plutadruta | 14 | $3\frac{1}{2}$ |
| Plutadruta virāma | 15 | $3\frac{3}{4}$ |
| Kākapāda | 16 | 4 |

CHAPTER VI

MUSICAL FORM

A musical composition presents a concrete picture of a rāga. The jurisdiction of a composer is essentially *sangīta kavītvam* and not *sāhitya kavītvam*. When the composer happens to be also a poet as in the case of Tyāgarāja, we have the happy coincidence of beautiful music coupled with highflown poetry. Words are used in poetry for their sense. In musical compositions, they are used for both their sense and *sound. The claim of a musical composition to permanence lies primarily in its musical setting. In every musical composition, the syllables of the sāhitya should beautifully blend with the dhātu.

The lakshana of a musical form can be studied under the following heads :—

1. Whether the form belongs to the sphere of *abhyāsa gāna* (vocalises, etudes or studies) or *sabhā gāna* (concert pieces).
2. Whether it is a rhythmical form or a non-rhythmical form.

Non-rhythmical forms are forms like *churnika* and *daṇḍaka* and which are not set to any specific tāla.

3. Whether it belongs to the sphere of pure music or applied music.

Kritis and *Rāgamālikas* belong to the former class, whereas *Divyanāma* a *kīrtanās* belong to the latter class.

*It is because of this, that Tamil and Hindi translations of Tyagaraja's kritis when sung to the original dhatu (tunes) have not proved successful.

4. Whether it is a *Gīta prabandha* (vocal form), *Vādyā prabandha* (instrumental form), or *Nritya prabandha* (dance form).

Kirtanas are vocal forms. *Mukha gītas* are instrumental forms, *Pada varnas* are dance forms.

5. Whether it is a *lakshana prabandha* or *lakshya prabandha*.

A *lakshana prabandha* is a musical composition, wherein the *sāhitya* tells in so many words, the *lakshana* of a *rāga* or elucidates a musical law, fact or phenomenon. *Lakshana gīta* is an example. The *Murchchanākāraka melarāga-mālīka* wherein the scales derived from the 72 *melas* by the process of model shift of tonic are enumerated, is another example.

Sutra gītas give in a mnemonical and epitomised form. The results of musical laws facts and phenomena pertaining to musicology. There are the *Sutra gītas* relating to the structure of the *ashta* (8) *gaṇas*, and *ragas* derived through *grahabeda* in *Mohana* and *Sankarabharana Ragas*.

Lakshya prabandhas are all compositions which are of only musical interest and wherein the *sāhitya* serves only as a vehicle to sing the music.

6. Whether a *suddha prabandha* or a *misra prabandha*

Gītas, *Kritis* and *Rāgamālīkas* are *suddha prabandhas*. *Tillana daru* is a *misra prabandha* since it contains in it the elements of both the forms, *Tillana* and *Daru*.

7. Whether the form is sung in a particular type of concert or otherwise.

Saki, Dindi and *Gvi* are sung in *Katha Kalakshepam* and *Padavarna* in dance concerts. But *padas* can be heard in concerts of music and dance.

8. Languages figuring in the *sāhitya* of the form. The *sāhityas* of *Kritis* are seen in Telugu, Sanskrit and Tamil. *Ashtapadis* exist only in Sanskrit.

9. Whether the form has to be in certain kinds or types of *rāgas*.

Padas have to be in *rakti rāgas*. *Darus* in operas have to be in *rāgas* capable of creating one of the intended *rasas*. But *kritis* can be in any *rāga*. They can be in *rāgas* which evoke only *gāna rasa*.

10. The *tālas* in which the form is found.

Gitas are found in *Dhruva tāla*, *Dhruva rūpaka tāla*, *Matya tāla*, *Rupaka tāla* and *Triputa tāla*. The bulk of the *tāna varnas* is found in *Ādi tāla*, *Jhampa tāla*, *Khanda jāti Triputa tāla*, *Chaturasra jati Ata tāla* and *Khanda jati Ata talas*. Other musical forms are found in *Ādi*, *Rūpaka*, *Jhampa*, *Triputa*, *Eka* and *Chāpu tālas*.

11. Whether the form has to be in a specific tempo. *Padas* have to be in slow time and *tāna varnas* in medium tempo; *kritis* may be in slow, medium or fast tempo.

12. Whether the form admits of a *mātu* (*sāhitya*) or is sung merely as a *solfeggio*.

The jatisvaram or Svvara pallavi has no s̄ahitya and is merely sung to solfa syllables.

13. Its constituent angas, inclusive of essential and non-essential angas.
14. Its *gāna krama* i.e., the order in which the several sections have to be sung.
15. Rules if any, relating to the grāha of the piece and the grāha of its component angas.

Gītas have to be in sama grāha; but in a kriti, the eduppus of the pallavi, anupallavi and charana may be identical or different.

16. The *niyama* concerning the theme of the s̄ahitya i.e. whether it should be sacred, secular or didactic. S̄ahityas of *kritis* may be on a sacred, secular or didactic theme. But the s̄ahitya of a *Divyandana kīrtana* should be on a sacred theme
17. Whether the musical structure of the form admits of apt themes for developing niraval and kalpana svaras.

Kritis contain themes fit for niraval and kalpana svaras, but not forms like gīta, pada and tillāna.

18. Whether the form has a number of examples or only a few.

There are thousands of kritis and kīrtanas, but there are only a few rāgamālikas.

19. The value of the form as an authoritative lakshya. Forms like the kriti, tāna varna, sanchāri gīta and lakshana gīta can be quoted as authoritative

lakshyas in support of the admissibility of a particular prayoga in a rāga.

20. In musical forms with plural charanas, whether all the charanas have necessarily to be sung or some of them can be optionally sung.

In svarajatis, rāgamālikas, kritis with charanas of different dhātus and Tyāgarāja's ghana rāga pancharatnas, all the charanas *have to be sung*. In divyanāma kīrtanas, all the charanas have to be sung because of their sacred value.

In Kritis with charanas of identical dhātu, the first charana or the mudra charana may be sung.

21. Whether the form has a high entertainment value ; or has a mere academic value.

Kritis of classical composers have a high entertainment value ; lakshana gītās have only an academic value.

22. Any significance attached to the name of the form.

The name *tillāna* is made up of the rhythmical solfa syllables ti - la na. *Rāga tāla mālika* implies that it is a rāgamālika and tāla mālika fused together.

Study of Individual Compositions

Individual compositions under each form can be critically studied under the following heads:—

1. The rāga, tāla, mārga and tempo of the composition.
2. Its design, construction and style.

3. The commencing notes of its pallavi, anupallavi and charana.

The commencing note of the pallavi and the commencing note of the anupallavi bear one or other of the following relationships :—

- (a) They may be *sama svaras* (identical notes) Ex. *Nāadopāsana*—Begada).
- (b) They may bear the octave relationship *i. e.* be an octave apart : (Ex. *Janani ninnu vinā*—Ritigaula)
- (c) They may have the *samvādi* relationships *i. e.* possess *shadja-panchama bhāva* ; (Ex. *Chakkani rāja*—Kharaharapriya).
- (d) Or, they may have the *shadja-madhyama bhāva* ; (Ex. *Mariyadagādura*—Sankarābharana).
- (e) They may be related as *anuvādi svaras*, provided the Pallavi starts on *shadja* or *panchama*.

(Ex. *Svara rāga sudhārāsa* in Sankarābharana *rāga*).

- (f) The Pallavi may start on the *graha svara* of the *rāga* and the anupallavi on *Shadja* or *Panchama*, (Ex. *Entaninē*—Mukhāri *rāga*).

What has been said above regarding the relationship between the commencing notes of the pallavi and anupallavi hold good with regard to the relationship between the *graha svara* and *padagarbha svara* of a Pallavi in the realm of *Manodharma sangīta*.

- 4. Its constituent angās.
- 5. The number of *āvartas* and *pādas* of each section.

6. The number of sangatis in each section and the beauty and plan underlying their sequence. Also their manner of progression.
7. Whether the sangatis portray the *rāga bhāva* or the *sāhitya bhāva*. The sangatis in the latter case suggest the latent ideas enshrined in the *sāhitya*.

The sangatis adorning the pallavis of the kritis, *Mohana Rāma* (Mohana rāga) and *Mārubalka kunnaveṃira* (Srīraṅjani rāga) are respectively examples of *rāga bhāva sangatis* and *sāhitya bhāva sangatis*.

8. Mārga of the piece.
9. Themes in the composition suitable for developing niraval and kalpana svaras.
10. Places in the composition where one can suitably halt.
11. Readings and changed versions of the dhātu and mātu, if any.
12. Peculiarities in the gāna krama, if any.
13. Any liberties taken with grammar (of language or rāga). Faulty idioms (solecisms) if any, in the *sāhitya*.
14. The compass of the piece.
15. Gamakas figuring in the piece.
16. Whether a scholarly piece or a popular piece.
17. The entertainment value of the piece and its value as an important lakshya.
18. Circumstances if any, that occasioned the composition.

19. Whether the composition is a separate piece or belongs to a group like the *Pāncharatna*, *Navaratnamālīka*, etc.
20. If the composition is a kriti with plural charanas, the particular charana that is usually sung and the reason for the preference of this charana.
21. Technical beauties like *svarāksharas*, if any.
22. Rhetorical and Prosodical beauties, if any.
23. Whether it is a frequently performed piece or a rarely performed piece.
24. The tessitura of the piece.

The tessitura of Anayya's kriti *Amba nannu brovave* (Todi) is principally in the *tāra sthāyi*. The tessitura of *Nāḍopāsana* (Begada) and *Balakanaka maya* (Atiāṇā) are mostly confined to *madhya sthāyi*.

25. Peculiar usages if any in the *sāhitya*.

(Ex. *Ganga sāgaram* in the *sāhitya* of *Chakkani-
raja*—(*Kharaharapriya rāga*).

26. *Ārsha* (obsolete) *prayogas* in the *dhātu* if any. For example, the phrase *ś d p m* in *Nāta-kuranji rāga* occurring in the kriti, *Nīdūmurtini*.
27. Whether a mature composition or a piece composed during the early or middle period of the composer's life
28. Prominent musicians if any, who have specialised in the piece and brought it to limelight by their attractive and embellished rendering.

The Kriti *Giripainela* (*Sahāna rāga*) was rendered in a glamorous manner by *Bikshāndārkovil Subbarāyar*. So

much so, that even brilliant contemporaries of his, avoided singing this kriti in their concerts. Likewise the kriti *Nagumomu ganaleni* (Abheri rāga) was rendered in a highly jewelled manner by Sarabha Sastrigal (flutist) and Pushpavanam Ayyar (Vocalist).

* * *

1. Raganga raga lakshana gita

The points of distinction between an ordinary gīta and a lakshana gīta have already been referred to (see Book II. Chapter III). We shall now take up the study of the structure and arrangement of the *rāgāṅga rāga lakshana gita*.

These gītas generally consist of three sections or *khaṇḍas*: *sūtra khaṇḍa*, *upāṅga khaṇḍa* and *bhāṣaṅga khaṇḍa*. In the *sūtra khaṇḍa*, the initial syllables of the *sāhityas* of the *āvartas* give the clue to the kinds of *svaras* taken by the *mela*.

For example, the initial syllables of the first section of the lakshana gīta in *Māyāmālavagaula rāga* (see post) are:—*ra gu ma pa dha nu*. From this, one is able to infer that the *suddha rishabha*, *antara gāndhāra*, *suddha madhyama*, *suddha dhaivata*, and *kākalī nishāda*, (besides *sa* and *pa*) are the notes taken by this *rāga*. Further, the phrase *Agni-go chakra* gives the clue to the fact that it is the 3rd *rgā* in the *Agni* or the III *chakra* and its serial number is therefore 15. The next two sections of the gīta respectively give the list of *upāṅga rāgas* and *bhāṣaṅga rāgas* derived from this *melakarta*. This codified list of *rāgas* is of great use in determining the history of *rāgas*. Some *rāgas* figuring in the *upāṅga* list have since become *bhāṣaṅga*. Again, a few *rāgas* mentioned in these gītas are not now current. Hence the historical value of these *rāgāṅga rāga lakshana gītas*.

Lakshana gītas pertaining to those rāgāṅga rāgas, which do not claim an appreciable number of janya rāgas, do not have these three sections. Their musical structure is after the model of the ordinary gīta. The mnemonics for the suddha-vikṛta svaras as also the mela mnemonics however figure therein.

Since rāgas not mentioned in the *Chaturdaṇḍi prakāśika* figure in these rāgāṅga rāga lakshana gītas, it is certain that these gītas are the compositions of a later composer and not those of Venkatamakhi.

The fact that in these rāgāṅga rāga lakshana gītas, there are only the upāṅga and bhāṣhāṅga khaṇḍas and not a separate section for kriyāṅga rāgas is proof of the fact that the concept of kriyāṅga rāgas as a separate class became obsolete long ago. All the kriyāṅga rāgas of the earlier period were re-discovered in the later Rāgāṅga, Upāṅga or Bhāṣhāṅga rāgas.

There are lakshana gītas for all the current 72 mela rāgas (Kanakāṅgi-Ratnāṅgi series) and these are printed in the (*Gānendu sekham* of Tachchūr Singarāchārlu and in the *Sangraha chūḍāmani* of Govindāchārya. The older confusing nomenclature of panchasruti rishabha and panchasruti dhaivata has rightly been replaced by the correct and self-explanatory names, chatussruti rishabha and chatussruti dhaivata in these gītas. The values of shaṭṣruti rishabha and shaṭṣruti dhaivata being what they are, the terms panchasruti rishabha and panchasruti dhaivata speaking correctly and logically, ought to denote the notes of frequencies, $32/27$ and $16/9$ and not the notes of frequencies, $9/8$ and $27/16$.

Govinda Dikshitar, Venkatamakhi, Paīḍāla Gurumūrti Sāstri and Govindāchārya (the author of *Sangraha*

chūdamani) are some of the prominent composers of *lakshana gītas*.

2. V a r n a

Varnas are scholarly compositions. They are elaborate melodies replete with *rāga bhava*. A varna contains within it not only the *rāga ranjaka combinations*, but also the *visesha sanchāras* and the several *apūrva prayogas* and *daṭu prayogas* that the *rāga* admits of. Amongst the compositions of the technical group (*abhyāsa gāna*), the varna takes the first rank in point of importance. Varnas are learnt and practised with great care and assiduity by both vocalists and instrumentalists.

Utility of Practising Tāna varnas

- (1) The practice of varnas considerably helps one in the *artistic, polished* and *stylish rendering* of pieces. The paucity of words and the consequent profusion of vowels in the *sāhitya* as also their even distribution make it an ideal piece for the training of the voice.
- (2) To the instrumentalist, it develops his finger skill and improves his technique and style of execution.
- (3) The ettugada svara passages serve as models for the development of *kalpana svaras*.
- (4) It helps one to render even the most difficult passages in concert pieces with accuracy and polish.
- (5) The practice of *tanavarnas* in three degrees of speed strengthens his *laya jñānam*.
- (6) The profusion of vowels in *tana varnas* help one to render the *gamakas* in a smooth and polished manner.

The *sāhitya* of a *varna* is comparatively short and insignificant and may relate to either *bhakti* (devotion) or *sringāra* (love) or it may be in Praise of a patron or be descriptive of the particular *varna*.

The composition is aptly called *Varna*, since many of the ancient *varnas* (svara-group patterns) of the *ārōhi*, *avarōhi*, *sthāyi* and *sanchāri* types are gracefully interwoven into the texture of the *dhātu*.

It requires great skill, technical capacity, creative faculty of a high order and detailed knowledge of the *lakshanas* of *rāgas* to compose *varnas*. Composers of *varnas* are few and the number of all the available *varnas* does not exceed a few hundreds. Compared to this, We have thousands of *kṛiti* and *kīrtana* compositions and more than a hundred composers of these types.

Among the pieces belonging to the realm of *abhyāsa gāna*, the *tāna varna* is the last type to be practised before beginning concert forms like the *kṛiti*. Just as *svarajats* are stepping stones to *Tana Varnas*, *tana varnas* on stepping stusto *kritis* and convert forms in grave.

The constituent *angas* of a *varna* are ;—

- (1) The *pūrvāṅga*, comprising the *pallavi*, *anupallavi* and the *muktāyi svara*.
- (2) The *uttarāṅga*, or the *ettukkadai* comprising the *charana* and the *charana svaras*.

The *pūrvāṅga* and *uttarāṅga* are of almost equal length. They represent two balanced halves of the composition.

The *charana* of a *varna* is also known by other names as *ettugada pallavi*, *upa pallavi* and *chittā pallavi* (i.e. as opposed to the *pallavi*, forming a branch of *manodharma*

sangīta). The charana of a varna is analogous to a Pallavi since it is repeated at the conclusion of each ettugaḍa svara.

The ettugaḍa svara passages should progressively increase in length and complexity. The first ettugaḍa svara passage is usually of the length of one āvarta and is characterised by a profusion of dīrgha svaras. The length of each subsequent ettugaḍa svara passage is either the same as the one preceding it, or longer. The last ettugaḍa svara passage is the longest and may be of two or four āvartas. Ettugaḍa svaras of the length of three āvartas are seen in a few varnas.

Even if the order of the ettugaḍa svaras of a varna is changed and given, it is possible to re-arrange them in the order fixed by the composer. Even in the case of ettugaḍa svaras of an equal number of āvartas, it is possible to say which precedes which, taking into consideration the manner of development of the dhātu.

Barring the *Pancharatna : Sādhinchene - Ārabhi rāga* of Tyāgārāja, the varna is the only composition containing an *upa* (extra) *pallavi*. Some varnas have even two *upa* *pallavis*.

Classification

Varnas are of two kinds :—

- (1) *Tāna varnas*, which are the compositions played or sung at the commencement of a concert and which are practiced by students of music after a course in the gītas and svarajatis. In a tāna varna, the pallavi, anupallavi and charana alone have sāhitya. The other portions are sung as solfa passages. Thus the tāna varna furnishes an instance of a composition wherein some

parts are sung as solfeggios and the rest with the *sāhitya*. On account of the *tāna* style of development, and the preponderance of *tāna jātis* or phrases in this form, this composition is called *tāna varna*. The wide dispersal of the *sāhitya* syllables is a characteristic feature of the *tāna varna*.

- (2) *Pada varnas*, also called *chauka varnas* and *aṭa varnas* are the compositions heard in dance concerts. The entire composition herein has *sāhitya*. The *mātu* is characterised by less of vowel extensions. The music is in a somewhat slower tempo and is intended to give full scope to convey the *bhāvas*. Because of its affinity to the *padam*, both in point of tempo and the theme of the *sāhitya*, this composition is called *pada varna*. *Jatis* (சொல்கட்டுகள்) are met with in some *pada varnas*.

Tāna varnas are found in *Ādi*, *Aṭa*, *Jhampa*, *Khanda jāti* *Triputa*, *Chaturasra Aṭa* and such other long *tālas* and not in short time-measures like *Rūpaka*. Short time-measures are an impediment to the free flow of *tāna* ideas. There are *pada varnas* in *rūpaka tāla*. *Tāna varnas* present the *svarūpa* of their *rāgas* in a nut-shell. The *hrasva nyāsas*, *dīrgha nyāsas* and *alpa nyāsas* admissible in a *rāga* are clearly illustrated in *tāna varnas*. *Tāna varnas* are intended for being practised in *trikāla* (three degrees of speed). In concerts however, they are rendered usually in two degrees of speed. *Pada varnas* are rendered only in the tempo in which they are set. *Tāna varna* is a concert form whereas, *pada varna* is a dance form.

Rāgamālīka varnas are compositions wherein the sections are in different *rāgas*.

(1) The *Navarāga mālīka varna* in the nine *rāgas* :

Kedāra (pallavi), Sankarābharana (anupallavi), Kalyāni and Begada (muktāyi svara), Kāmbhoji (charana), Yadukulakāmbhoji, Bilahari, Mohana and Srīraga (ettugaḍa svaras) ;

(2) The *Dinarāga mālīka varna* in the eight *rāgas* :

Bilahari (pallavi), Dhanyāsi (anupallavi), Madhyamāvati (muktāyi svara), Kalyāni (charana), Pūrvakalyani, Kedāragaula, Mohana and Bhūpāla (ettugaḍa svaras) ; and

(3) The *Ghanarāga mālīka varna* in nine ghana *rāgas* :

Nāṭa (pallavi), Gaula (anupallavi) Varali and Ārabhi (muktāyi svara) Srīrāga (charana), Nārāyanagaula, Rītigaula, Nāṭakuranji and Kedāram (ettugaḍa svaras) are well known compositions. There are also *rāgamālīka varnas* belonging to the category of pada *varnas*.

Because of the occurrence of certain sections as solfeggios, the reason for the non-inclusion of the *rāga* names in the *sāhityas* of *rāgamālīka varnas* is obvious.

In a *varna*, the length of the first ettugaḍa svara is one āvarta, if in Ādi or Aṭa tāla and four āvartas if in Rūpaka tāla. The length of the last ettugaḍa svara may be 2, 3 or 4 āvartas if in Ādi or Aṭa tāla and 16 āvartas if in Rūpaka tāla. The number of āvartas of the intermediate ettugaḍa svaras may be, 1, 2, 3 or 4. The total number of ettugaḍa svaras in a *varna* may be 3, 4 or 5.

G a n a k r a m a

As for the *gāna krama* of a *varna*, the pallavi, anupallavi and the muktāyi svara are sung in their sequential

order and concluded with the pallavi. Each āvarta is sung twice. Halting on shadja or panchama or on some other suitable note for the rest of the āvarta is made at apt places. The charana is next sung, followed by the ettugaḍa svaras. At the conclusion of each ettugaḍa svara passage, the charana is again sung. The ettugaḍa svaras are not repeated. The sangatis if any, are sung only once in a varna. Since in the pada varna, the muktāyi svara and the ettugaḍa svaras have sāhitya, the svara part of those sections is first sung, and then the corresponding sāhitya part. For the svara part, *nrīta* is performed and for the sāhitya part, *abhinaya*.

With the exception of Tyāgarāja's *Pancharatnam* in Ārabhi rāga, the varna is the only form wherein the original pallavi is ignored at a subsequent stage of the composition.

From the point of view of musical construction, Rāgamālika varnas may be classified into :—

- (1) those of the tāna varna type and
- (2) those of the pada varna type.

Rāmaswamy Dikshitar has composed a beautiful *svarasthāna varna* (*sa ri gā dā ni*) in Todi rāga, Ādi tālā, bristling with *svarakshara* beauties.

Some chauka varnas have sāhitya for the pallavi, anupallavi and charana alone and the rest of the composition is sung as solfa passages, after the model of a tāna varna; Ex. *Rupamu juchi* in Todi rāga, Ādi tāla by Muthuswamy Dikshitar.

Pada jati varna is a pada varna wherein jatis figure.

A n u b a n d h a m

Formerly varnas had a supplementary section called the *anubandham*. It consisted of a sāhitya part and a

solfa part. This sâhitya served to complete the idea in the sâhitya of the rest of the varna. The sâhitya beginning with the words *chiru chamaṭalu* (See P. 116 of *Sangīta sarvārtha sâra sangrahamu*—Telugu) constituted the anubandham for the famous varna, *Viriboni* in Bhairavi rāga. Some anubandhas did not have a separate solfa passage and in such cases, the anubandha was followed by the singing of the muktāyi svara of the pūrvānga part and the original pallavi then sung and the composition concluded. As the anubandha did not very much add to the musical excellence of the varna, it gradually fell into desuetude. Nobody sings the anubandha section of the *Viriboni varna* at present.

Subsequent composers of varnas like Vina Kuppayyar did not bother about the inclusion of the anubandha in their compositions. Anubandhas figure in the tāna varnas of Rāmaswāmy Dīkshitar and Sonti Venkatasubbayyar (see the *Sangīta sampradāya pradarsini* Vol. II, Pages 908 and 956). The anubandham may be compared to the coda of European music. Since it disturbed the balanced length of the pūrvānga and uttarānga, it was gradually given up. In later times, the necessity for an anubandha was obviated as the charana expressed a complete idea.

Pachchimiriyaṁ Ādiyappayya, Sonti Venkatasubbayya, Syāma Sāstri, Vina Kuppayyar, Pallavi Gopalayyar, Svāti Tirunal, Mānambuchāvadi Venkatasubbayyar, Muthu-swāmy Dīkshitar, Parameswara Bhāgavatar, Annāswāmy Sāstri, Tiruvārur Aiyāsāmi, Patnam Subrahmanya Ayyar, Garbhapurivāru, Tirunelveli Vengu Bhagavatar, Kottavāsāl Venkatarāma Ayyar, Tiruvottiyur Tyāgayyar, Rudra-patnam Venkatarāmayya, Shatkāla Narasayya, Ramnad Śrīnivasa Ayyangar, Kuppaswāmi, Fiddle Ponnuswami

and Veena Kālahasti Venkatasami Rājāh are some of the famous composers of tāna varnas.

Govindasāmayya and Kūvanasāmayya of Kārvet-nagar, Rāmaswamy Dikshitar, Vadivel Nattuvanār, Pallavi Seshayyar, Rāmaswamy Sivan, Subbarāma Dikshitar, Mysore Sadāsiva Rao and Kundrakkudi Krishnayyar are some of the famous composers of pada varnas.

3. Kriti

The kriti composition is the most highly evolved amongst art musical forms. It is the most important of the melodic group of compositions. Every composer of note during the last two centuries has attempted this type of composition. The elastic nature of the form coupled with the fewness of rules afforded ample scope to the composer for the display of his creative genius. Freed from the tyrannical grip of words, the composer was able to pour forth his thoughts through the language of pure music in an abundant manner. Kritis form the bulk of the musical compositions at the present day. In a modern concert, more than half the time is taken up with the rendering of kritis and rightly so. The kriti has come to occupy that important place amongst concert pieces on account of its inherent beauties. The composer enjoyed ease and freedom in the expression of his musical thoughts in this form. He enjoyed freedom in the choice of the rāga, tāla, gati, tempo, style and theme. The only ideal present in the mind of the composer during the composition of a kriti, was the delineation of the rāga bhāva in all its varied and rich colours. Kritis stand as examples of *absolute music*. Anything like a distinctive style in musical composition is seen only in kritis. Kritis contain apt themes for developing niraval and

kalpana svaras. With the dawn of the kriti composition, many of the older types of compositions became obsolete.

K r i t i a n d K i r t a n a

It will be useful at this stage to draw the line of distinction between the two forms, *kriti* and *kīrtana*. The term *kriti* refers to the composition whose claim to permanence lies principally in its music and not in its *sāhitya*. But in *kīrtanas*, the *sāhitya* is of primary importance. *Kritis* are *dhātu pradhāna rachanas*, but *kirtanas* are *mātu pradhāna rachanas*.

A *kriti* is remembered and valued for its aesthetic content and a *kirtana* is valued for the devotional content of its *sāhitya*. *Sangita kavītvam* and *sāhitya mādhyurya* are respectively the important factors in the *kriti* and *kirtana*.

In a *kriti*, *gāna rasa* is experienced and in a *kirtana* *bhakti rasa* is experienced. The portrayal of the *rāga bhāva* is the main thing in a *kriti* whereas in a *kīrtana* this is only incidental.

Kīrtanas are older than *Kritis*. *Kriti* is a development from the *kīrtana*. The *kīrtana* had its birth about the latter half of the fourteenth century. The *kriti* in its fully developed form appears about four centuries later. *Tāllapākam* composers (1400—1500) were the first to write *kīrtanas* with the divisions: *pallavi*, *anupallavi* and *charana*.

Although the term *kriti* in a wider sense means any musical composition (யத் க்ருதம் தத் க்ருதி :—that which is composed is a *kriti*), still composers and scholars during the last 500 years have felt the necessity to restrict the term *kriti*, to those *kirtana*-like compositions whose claim to permanence lay primarily in the musical setting. The

Tāllapākam composers (15th century) have used this term—Purandara Dāsa in his song *Vāsudevana nāmāvaliya* in Mukhāri rāga, says that he has composed 4,75,000 kritis. Tyāgarāja in his piece, *Sogasugā mridanga tālamu* (Sri ranjani rāga) gives the lakshana of an ideal kriti. Walajapet Venkataramana Bhāgavatar in his sīsa padyam *E kalā kalitundu* says “I pay my homage to Tyāgarāja who has composed different types of kritis.....”. Scholars and composers like Tachchūr Singarāchārlu, Tiruvottiyur Tyāgayyar, T. M. Venkatesa Sāstri and others have uniformly used the term kriti, to denote the compositions of Tyāgarāja and other great composers and have restricted the term kīrtana to those compositions whose sāhityas had a special spiritual value. That a kriti sounds perfect when performed on an instrument is proof of the fact that the essential factor in this form is the dhātu.

The kīrtana is strictly speaking, a sacred form. Its sāhitya may be of a devotional character, or may relate to a purānic theme. It may also be in praise of great devotees (*bhaktas*). Many kīrtanas are doxologies. The music as well as the rhythm of a kīrtana are simple in character. It is a composition belonging to the realm of *applied music*. The music is used herein only as a vehicle to sing the glories of God. In other words, the music is used simply as a means to an end. The music is subordinated to the sāhitya. Words are many and the charanas are all sung to the same *dhātu*. Sometimes the charanas have the same music as the pallavi. The anupallavi is a dispensable anga in a kīrtana. The different angas are characterised by the same eḍuppu. The compass of the music is short and the piece can easily be learnt *by rote*. The motive behind the kīrtana is the creation of *bhakti rasa* or the feeling of devotion.

In the kriti, the sâhitya may be of a sacred or secular character. It may relate to an ethical or didactic theme. Its sâhitya may also consist of doxologies; ex. *Janaki ramana* in Suddha sîmantini rāga. Words are generally few and they serve only as a vehicle to sing the music. The music is complex and bristles with technical beauties. There may be one or more charanas. The charanas may have the same *dhātu* or different *dhātus*. *Aṭīta-anāgata* complexities are frequently met with in kritis. Kritis are veritable rāga crystals. We derive knowledge of the many apūrva rāgas thorough them. We find the musical language in its purest form in a kriti. Such a thing as *musical interpretation* is possible only in this form. The compass of a kriti extends usually over $1\frac{1}{2}$ to 2 octaves. Whereas kīrtanas can be sung by even persons of average skill and training, justice can be done to kritis only by those talented in music. Kīrtanas are fit for congregational singing; but not kritis. Kīrtanas are in common rāgas; but kritis can be in common rāgas and scholarly rāgas. Many rare rāgas live through kritis alone.

The motive behind the composition of a kriti is principally the creation of aesthetic enjoyment. In kritis occasioned by particular incidents, feelings like sadness, joy or wonder may be perceived. See for example, the kritis: *Teratiyyagarāḍa* (Gaulîpantu), *Kanugontîni* (Bilahari), *Nanu pâlîmpa* (Mohana) and *Entabhāgyamo* (Saranga).

There are however some compositions on the border line. They contain high-flown music and lofty spiritual thoughts. It will be difficult to say in such cases whether they are to be classified as kritis or kīrtanas.

Whereas in a svarajati, the charanas can be of varying length, the charanas of an individual kriti or kīrtana

should be of the same length. In Tyagaraja's *Ghanarāga Pancharatnam*, however, the charanas are of varying length.

A musical form may have prose or poetry for its sāhitya. The kirtana according to tradition should have a metrical sāhitya. But a kriti may have a metrical sāhitya or a non-metrical sāhitya *i.e.* a prose sāhitya,

The rāga system of India shows all the melodic and aesthetic possibilities in the realm of music. In order to form a complete picture of a rāga, one should listen to or learn at least ten compositions in it, representative of the forms : gīta, varna, kriti and padam.

In this connection it may be mentioned that a person who performs an ālāpana of a rāga with the background of a kriti in that rāga in his mind, suffers from a certain limitation. A kriti is an exposition of a particular aspect of a rāga. The phrases figuring in the kriti dominate his imagination and he finds it difficult to go beyond them and give an elaborate ālāpana. Persons wishing to attempt a detailed ālāpana of a rāga would do well to think of the rāga as a whole and start the ālāpana and not be obsessed by a particular composition in it.

Angas of a Kriti and their Gana krama

The *pallavi*, *anupallavi* and *charana* are the minimum and essential angas of a kriti. There may be one or more charanas. In many kritis, the dhātu of the latter part of the charana is found to be the same as that of the anupallavi. But in the kritis of Muthuswāmy Dīkshitar, the dhātu of the anupallavi does not usually repeat in the charana. A number of simple compositions of this composer have only the two sections, pallavi and anupallavi : *Sri Sarasvati namostu te*, Ārabhi. In such cases the section following the pallavi is called a samashti

charana i.e. a composite anga standing for both the anupallavi and charana. Such compositions may be compared to the earlier *ugābhōgas*.

There will be *prāsa* agreement between the pallavi and the samasṭi charana. Where there is no such agreement, the composition will be deemed to consist of a pallavi and charana alone.

The Pallavi is first sung followed by the anupallavi. The Pallavi is repeated at the conclusion of the anupallavi. The charana is next sung.

In kriti with plural charanas. as a rule it is the *mudra charana* (the charana containing the signature of the composer) that is sung. A charana other than the *mudra charana* may be preferred, if that charana contains an apt and intricate theme for performing niraval or kalpana svaras; ex. *tambura chekoni* in the charana. *Vekuva jāmuna* of *Koluvamaregada*, in Todi rāga; and *Bhaktula vāgamrita pānamu* in the first charana of *Buddhīradu*, in Sankarābharana rāga. A non-mudra charana is also preferred when it contains a fine idea; ex, the first charana of the kriti, *Svararāga sudhārāsa*, Sankarābharana. If the charanas are set in different dhātus, all of them have necessarily to be sung, as in the kriti-*Enduku nirdaya* (Harikāmbhoji).

Decorative Angas

The kriti composition has been enriched by the introduction of the following additional *angas*. These decorative angas shine like gems studded in a jewel. They considerably heighten the musical value of the kriti.

These angas are :—

- (1) *Chitṭa svara*. This is a set solfa passage in 2 or 4 āvartas if in ādi tāla, and 8 or 16 āvartas if in

chāpu, tripura or rūpaka tāla and is sung at the end of the anupallavi and charana. Usually it is set in madhyama kāla. Chitta svaras are crystallised kalpana svaras. The kritis; *Nimadi challaga* (Ānandabhairavi), *I vasudha nīvanṭi* (Sahana), *Raghuvamsa sudhāmbudhi* (Kathanakutūhalam), *Sringāralahari* (Nīlāmbari), *Pahimām Sri* (Janaranjani), *Koniyādina nāpai* (Kambhoji), *Bāgumīraganu* (Sankarabharana) and *Sri Raghukula nīhim* (Huseni) contain some of the chitta svaras.

Chitta svara

Sama kāla chitta svara

Madhyama kāla chitta svara

The chitta svara may be in the same tempo as the composition (ex. *Pahimām Sri Rāja Rājeswari* (Janaranjani rāga) or in madhyamakāla, (ex. *Nī madi challaga* (Ānandabhairavi rāga). In the former case, it is usual to sing the chitta svara in its own tempo at the end of the anupallavi and in madhyama kāla, at the end of the charana (ex. *Sringāralahari* - Nīlāmbari rāga). A chitta-svara cannot be set in a tempo slower than that of the composition.

Some chitta svaras contain the beauty known as *svaralankāra* or 'figure.' In such cases, the same phrase recurs at the commencement of each āvarta or half-āvarta or alternate āvarta. The chitta svara to the kriti; *Inta parākelanammā* in Begada raga of Vīna Kuppayyar is an example. In this chitta svara, the phrase *g r g M* occurs at the commencement of each āvarta and in a pleasing manner.

There are instances wherein appropriate *chitta svaras* have been added to *kritis* by subsequent composers. As an example may be mentioned the *chitta svara* adorning the *kriti*, *Māmava satatam* (Jaganmohini *rāga*) of Tyāgarāja. This *chitta svara* has been composed by his disciple, Wālājāpet Krishnaswāmy Bhāgavatar.

In the case of *chitta svaras* which have been composed and added to their *kritis* by the composers themselves, there will be found a certain unity and continuity. Where they have been composed by other composers and added, this unity and continuity may not always be noticed.

There are *chitta svaras* with a plain conclusion and *chitta svaras* with a *makuṭam* or crown-like ending. The *chitta svaras* for *Raghuvamsa sudhambudhi* (Kathanakutūhala *rāga*) and *Nimadi challaga* (Anandabhairavi *rāga*) are respectively examples for those two types. In the *muktāyi svara* of the *Viribonivarna* (Bhairavi *rāga*), the composer has skilfully prepared the *makuṭam*.

Makuṭas should be short, crisp and effective. They should be coined beautifully. Short *chitta svaras* should have short *makuṭas* and long *chitta svaras* may have relatively long *makuṭas*. The constituent phrases of a *makuṭam* may be of the same magnitude as in the instances of the *chitta svaras* to the *kritis*; *Nimadi challaga* (Anandabhairavi) and *Brochevāre varurā* (Khamās); or, the component phrases may be after the pattern of a *srotovahayati*—i.e. phrases progressively increasing in magnitude. The concluding part of the *muktāyi svara* of the

Chālamela varna (Sankarābharana rāga, Aṭa tāla) is an example for the latter type:

—n | d n | p d n | m p d n | g m p d n

r g m p d n | s r g m p d n ||

This makutam may be described as an *ārohana makutam*, since its constituent phrases are in the *ārohana krama*.

Chittā svaras have a place only in sangita pradhāna rachanas and not in sāhitya pradhāna rachanas. They are out of place in compositions like the padam and jāvah, wherein the sāhitya is of importance. Likewise chittā svaras are out of place in kritis wherein the sāhitya is a rhetorical interrogation, as in *Nidhi chala sukhamā* (Kalyāṇi rāga). It is also out of place in kritis wherein the sāhitya is of a didactic nature as in *Buddhi radu* (Sankarabharana) of Tyāgarāja. In such cases, the chittā svara if introduced, will go counter to the bhāva of the composition.

A chittā svara should present a certain aspect of the raga not covered by the piece. For this reason, a chittā svara intended for one kriti cannot be used for another kriti in the same raga, though the latter's tāla, tempo, graha svara and eduppu may admit of it. Thus the chittā svaras adorning the kritis *Nīmadi Challaga* and *Ambā nī saranamu* cannot be exchanged though the tāla, tempo, graha svara and eduppu of the pieces are the same.

Chittā svaras are interesting to hear. They may be compared to a bunch of flowers adorning a beautiful creeper. They give an impressive conclusion to the anupallavi and charana. In cases of doubt, they are useful

in fixing the precise commencing note and the eḍuppu of the pallavi.

Some chitta svaras have in addition a theoretical (lakshana) and historical value; for example, the chitta svara of the kriti, *Ambā ni saranamu* in Anandabhairavi rāga of Ramaswamy Dikshitar (1735-1817) contains the phrase *p P n n ś*. This prayoga has now become obsolete.

Chitta svaras are not fit the ones for developing kalpana svaras.

Viloma chitta svara. This is the case of a chitta svara which can be sung from beginning to end and again sung in the reverse order from the end to the beginning (*i.e.* in both the *anuloma* and *viloma krama*—forwards and backwards) without offence to rāga bhāva. The rāga bhāva will not suffer even partially in the *apasavya* (reverse) part. For example, the following passage in Kalyāṇi rāga might be sung both forwards and backwards as indicated and still maintain the *rāga bhāva* :—

→
 Ś n d P p m G g m P

←
i.e., when sung backwards, it will be

P m g G m p P d n Ś

It is not an easy thing to compose chitta svaras of this type. Such chitta svaras can be composed only in ragas with a symmetrical ārohana and avarohana, *i.e.*, in krama

sampūrṇa, krama śhāḍava and krama auḍava ragas having the same notes in both the ārohana and avarohana.

The classic instance of a viloma chīṭṭa svara is met with in the 2nd *Kamalāmbā Navāvarana kriti*: *Kamalāmbām bhajare* of Muthuswāmi Dīkshitar :—

I. Kalyani Raga—Adi Tala

| 4 | O | O |
|-----------------------------------|---------------------|------------------|
| s r g m d n - r g p d m d n g s r | n r g - n s n r s | N - n D - d P |
| (The same passage from | the end to the | beginning) |
| P d D n N - s r n s n g r n | r s - g n d - m d p | gr - n d m g r s |

Another example of an *anuloma—viloma krama chīṭṭa svara* is seen in the *kriti*: *Sadāvinota sādare* of Muthuswāmi Dīkshitar :—

II. Revegupti raga—Rupaka tala

r G P d Ś r ġ R / s D p G p d p d Ś (anuloma part)

Ś d p d p G p D s / R ġ r Ś d P G r || (viloma part)

In the svarasthāna padam in Tamil, Ādiyārambakalaviyile ஆதியாரம்பக் கலவியிலே (śāhitya by Kadigai Mūkkuppulavar and music by Bālaswāmy Dīkshitar), there is an interesting example of an anuloma viloma type of muktāyi svara.

III. Todi Raga—Adi Tala

| | | |
|-------------------------------|---------------|----------------|
| n R g m P d n Ṣ r g m G | r s g R n-d n | s r s n Ṣ n d |
| d n Ṣ-n ṣ r s n d n R g s r | G m g r Ṣ n | d P m - g R n |

Viloma chitta svara has also another meaning. The string of single-āvarta or half āvarta chitta svaras figuring at the end of a rāgamalika is also called *Viloma chitta svara*; since the rāgas occur therein in the reverse order of the sequence.

SVARA SAHITYA

- (2) *Svara sahitya*. When an appropriate sāhitya is tacked on to the chitta svara, the technical appendage becomes a *svara sahitya*. The sāhitya of this section is so couched that a continuity of sense is maintained when sung at the conclusion of the anupallavi and charana.

In compositions containing svara sāhityas, the dhātu (svara) part is, sung at the end of the anupallavi and the mātu (sāhitya) part at the end of the charana. Syāma Sastri was the first to introduce svara sāhityas in kritis.

(There are the charanas with svara sāhitya in the *Ghana rāga Pancharatnam* of his brilliant contemporary Tyāgaraja. Khandikas with svara sāhitya are also seen in the latter part of the svarajati, *E mandayanara* in Huseni rāga, Rūpaka tāla composed by his senior contemporary Merattur Venkatarama Sastri).

The kritis : *O Jagadamba* (Anandabhairavi) *Jananī ninu vina* (Ritigaula,) *Ninu sevinchina* (Yadukula kām̐bhōji)

Sri Parthasarathe (Bhairavi). *Sāketanagara nātha* (Hrikāmbhoji) and *Vāchāma gocharundani* (Athāna), contain fine examples of svara sāhityas. The kritis of Syama Sāstri, Subbarāya Sāstri and Mysore Sadāsiva Rao contain some of the most beautiful svara sāhityas.

There are also instances when beautiful and fitting svara sāhityas have been added to kritis by subsequent composers. For example the svara sāhitya for Syāma Sāstri's *Pālinchu Kāmākshi Pāvani* (Madhyamāvatī rāga) was the addition of his grand son, Annaswami Sāstri.

Svara sāhityas do not admit of sangatis.

People who are competent to add a chitta svara or svara sāhitya to a composition are :—

(a) a disciple of the composer of the composition.

Wālājāpet Krishnaswamy Bhāgavatar has added beautiful chitta svaras to the kritis of his Guru, Tyāgarāja in Jaganmohini rāga : *Māmava satatam* and *Sobhillu sapta svara*.

(b) a co-disciple, (i.e. sahapāṭi സഹപാഠി) or a contemporary of the composer of the composition.

The chitta svara to *Raghuvamsa sudhāmbudhi* of Patnam Subrahmanya Iyer in Kathanakutuhala rāga was added by his contemporary, Tiruvaiyar Subrahmanya Iyer.

(c) another later composer who has thoroughly imbibed the style of the composer of the piece.

The chitta svara to *Rāgaratnamālikāche* of Tyāgarāja in Ritigaula rāga, was added by Vīna Kālahasti Venkata-sāmi Raja who lived in this century.

Since the *svara sāhitya* is intended to be sung after the *anupallavi* and after the *charana*, its *prāsākshara* has to be independent of that of the *anupallavi* and *charana*. Sometimes it may be found to agree with the *prāsa* latter of the *anupallavi* or *charana*.

VILOMA SVARA SAHITYA

This is a *viloma chitta svara* with a *viloma sāhitya* added to it. It involves intellectual gifts of a very high order to successfully attempt this kind of technical beauty. In a *daru* in *Gangātarangini rāga* (33rd mela), *Tisra jati Eka tāla*, *Ramaswāmy Dikshitar* has given us an excellent example. In each *āvarta*, the *svara* as well as the *sāhitya* admits of the *anuloma-viloma* rendering. In other words, the passage is so coined that in each *āvara*, the *viloma* rendering of the *svara* or *sāhitya* will be found to be the same as the rendering in the *krama* or normal order. The *Pallavi* is reproduced here :

| | | |
|-------------------------------------|--|----------------------------------|
| <i>S , r s m g m s r S</i> | | <i>S , n d p p d n S ,</i> |
| <i>sā . ra sa na ya na sa ra sā</i> | | <i>sā . ra ta ra ra ta ra sā</i> |

The term *svara sāhitya* in a general sense means also notation. A passage given in *svara sāhitya* means a passage given in notation *i.e.*, with the *svara* (music) and *sāhitya* (words).

MADHYAMAKALA SAHITYA

- (3) *Madhyamakāla sāhitya*. This is an integral part of a *kṛiti*. This passage may occur at the end of the *anupallavi* or *charana* or both and is set in the *madhyamakāla* (quicker tempo) *i.e.* in the second degree of speed. Rarely *madhyamakāla sāhityas*

are also found in the pallavi as in the piece, *Sri Sarasvati namostute* (Arabhi raga). The madhyamakāla sāhityas add a certain majesty to those compositions. Excellent examples of this technical beauty are found in the compositions of Muthuswāmy Dikshitar and Chengalvaraya Sastri.

Madhyamakala Sahityas - Apparent and Real

The Madhyamakāla sāhitya is on a parallel with Madhyamakāla Sangati. But it is a separate anga and is an integral part of a Kriti. In a Kriti in Ādi tāla, in the Chitra tara mārṅa consisting of 4 notes for each of the 8 counts of an avarta, a count may consist of any of the following patterns of svaras and corresponding patterns in the Sāhitya.

(a) s s s s (b) s s S (c) s S s (d) S s s

If each phrase is doubled and sung within the same duration of time, it becomes a case of Madhyamakala sāhitya. Let us take the Kriti, *Sri Saraswati namostute* in Arabhi Raga, Rupaka Tala, for example. Herein for the first four avartas, there are six notes for each āvarta. The Sāhitya *Sripati Gouripati Guru guha vinute Vidhiyuvate* is sung at double the speed and within the duration of two avartas. This is the case of a *real* Madhyamakāla sāhitya. Likewise in the Kriti *Vatopiganapatim bhajeham* (Hamsadhvani raga - Adi tala) the words *Vitarāginam vinatayoginam visvakāranam vighnavāranam* and the words *karāmbhuja pada bijapuram* in the charana are Madhyamakāla sahityas of the *real* type. But in the Kriti, *Akshayalinga vibho* (Sankarābharana raga) the words, "*Sadāsrita kalpa*, is only an apparant Madhyamakala

Sahitya, since there are only seven sähitya syllables for each avarta and not fourteen syllables or swaras.

The charana of the Kriti, *Saragunapālampa* (Kedara-gaula raga-adi tala) furnishes another example of an apparent madhyamakala Sähitya.

The length of the Madhyamakala sahitya bears a fractional relationship to the length of the charana. Thus in the Kriti *Vatapi ganapatim*, the length of the Madhyamakala sahitya in the anupallavi is equal to half the length of the rest of the anupallavi and in the charana, it is equal to a quarter of the length of the rest of the charana.

Madhyamakāla sähityas are not appropriate themes for developing niraval, but they may be fit themes for developing kalpana svaras. As an example may be mentioned the madhyamakāla sähitya adorning the kriti, *Koniyaḍina nāpai* (Kāmbhoji) of Vina Kuppayyar.

SOLKATTU SVARA

- (4) *Solkattu svara*. This is the case of a regular chitta svara, where, in some portions, instead of the solfa syllables, appropriate *jatis* (tāla mnemonics) are introduced and sung. The jatis are sung to the music of the displaced svaras. As the section is sung, one will hear the svaras and jatis alternately. This svara passage, interspersed with jatis forms a pleasant variety in the midst of a kriti and heightens the beauty of the composition. The ktitis : *Sri Maha Ganapati* (Gaula), *Ananda natana prakāsam* (Kedāra) and *Parthasaradhini sevimpa* (Yadukula kāmboji) contain splendid examples of solkattu svaras. As in the case of

chitta svara, the solkaṭṭu svara may be in the sama kāla or madhyama kāla of the composition

Solkaṭṭu svaras can figure only in compositions wherein the theme of the sāhitya relates to a Deity associated with dance, like Natarāja, Krishna or Ganapati.

There are instances of apt solkaṭṭu svaras being added to kritis by subsequent composers. The solkaṭṭu svara to the Gaula kriti, *Sri Mahā Ganapathi* is the contribution of Rādhākṛishna Bhāgavatar, the son of Pallavi Somu Iyer of Talanāyar.

Like the chitta svara, the solkaṭṭu svara also has a lakshana value. The solkaṭṭu svara to the kriti, *Ānanda natana prakāsam* proves that in the Kedāra rāga, the dhaivata svara has no place.

SOLKATTU SVARA SAHITYA

This is a Passage of solkaṭṭu with a sprinkling of a few āvartas of svaras in the middle. In addition, there is sāhitya for the whole passage. The solkaṭṭu part with the interspersed svaras is first sung and this is followed by the singing of the sāhitya. The classic instance of this technical appendage is found in the dance piece, *E mayaladira nā sami* in Huseni rāga—Rāpaka tāla, This passage of 16 āvartas figures at the end of the anupallavi of the composition :—

| | | |
|-----------|------------------|--------------------|
| S S S | p p P p m | p m <u>P</u> , n D |
| ta ri tta | ka ku jham ta ri | ta ka jham jham |
| ō hō yē | ma ni del pu du | pri ya mum . cha |

| | | |
|------------------------|--------------------------|---------------------------|
| <i>p d p d p m</i> | <i>p m P̄, n d p</i> | <i>m p p̄ m Ḡ r s</i> |
| <i>tari kita ta ka</i> | <i>ta ka na . m tari</i> | <i>ta ri ku . m ta rī</i> |
| <i>la gala dani</i> | <i>kanu gon . tini</i> | <i>bali yan . ti nī</i> |

| | |
|------------------------|----------------------|
| <i>g r. Ḡ m p</i> | <i>d m P ;</i> |
| <i>ta ka dhī n u a</i> | <i>dhri mi tōm .</i> |
| <i>ni nu mechchiti</i> | <i>ga da ra .</i> |

| | | | |
|--------------------------|------------------------|-------------------|----------------------|
| <i>p P p ṡ ṡ</i> | <i>, ṡ - n d n ṡ</i> | <i>ḡ R̄ S̄ n</i> | <i>ṡ ṙ n d p m</i> |
| <i>gha nam bu ga nin</i> | <i>. nudalachiti</i> | <i>nanum jera</i> | <i>biluvaka iṭu</i> |

| | | |
|---------------------------------|-------------------------------------|----------------|
| <i>N n d N ṡ n ṡ ṡ ṡ ṡ</i> | <i>ṡ ḡ ṙ ṙ ṡ ṡ ṡ ṡ</i> | <i>m p d p</i> |
| <i>tāhata jhamtari kitataka</i> | <i>takataka digidigi takadhimi</i> | |
| <i>jālamu seyuta tagadura</i> | <i>palumāru ninu vala chitigada</i> | |

| | |
|------------------------|--|
| <i>Ṡ ; m p N</i> | <i>n D p - p p m m g g r s </i> |
| <i>tom . iaka dhit</i> | <i>ta langu taka tadhingina tōm </i> |
| <i>ra . nenarun</i> | <i>chavemi sara suda mari nī </i> |

(Egmāya)

Gānakrama : Sing the solkattu for first eight āvartas; then sing the svaras for the next four āvartas and then conclude by singing the solkaṭṭu for the remaining four āvartas. After this, sing the sāhitya of the whole passage of sixteen āvartas and sign the Pallavi

SOLKATTU SĀHITYA

This is a technical beauty wherein a solkattu or a Jati is introduced with a meaning. The charanas of the song *Ādiya pāda* (Sankarabharana - ragā - Ādi - tāla) of Gopalakrishna Bharati furnish a very good examples :—

1. வீரவெண்டையும்
ஸா-ஸோகாதி பதவியும்
தந்தோம் தந்தோம் தந்தோம் என்றூடிய பாதா
2. வேதமுனிவர்கள் பாடவும்
நந்தி மத்தளம் போடவும்
தகும் தகும் தகும் என்றூடிய பாதா
3. பாலகிருஷ்ணன் துதிகள் செய்திட
திருச்சிற்றம்பலத்தரசனும்
தாம்தாம் தாம்தாம் தாம்தாம் என்றூடிய பாதா

5. SANGATI

Kritis have also been enriched by the introduction of *sangatis*. Sangatis are variations on a musical theme, developed step by step. Each sangati is an evolution from the preceding one and marks an improvement upon it. Sangatis are also an integral and indispensable part of the composition. They might be compared to the stones of an arch and the deletion of even one of them or the change in their sequence will destroy the beauty and the composite character of the piece.





Sangatis have been introduced either for emphasising certain delicate and latent shades in the meaning of the *sāhitya*, or for bringing out the colourful and varied aspects of the *rāga bhāva*. Thus sangatis may be classified into *rāga bhāva sangatis* and *śahitya bhāva sangatis*. The sangatis for the phrase, *Lalitaku Sitaku* in the kriti, *Koluvamaregada* (Todi rāga) will be a good example for the former and the sangatis for

the pallavi of *Marubalkakunna vemira* (Srīranjani) will be a good example for the latter. Some kritis like *Chera rāva demira* (Rītigaula) have sets of sangatis.

The credit of introducing sangatis in kritis with a definite musical purpose goes to Tyāgarāja. The introduction of sangatis has the advantage of ensuring the musical construction of the kriti for all times. It will be impossible for any future musician or composer either to change the tune or tamper with the musical setting of such kritis. Sangatis are highly enchanting and serve to tone up the entertainment value of a musical composition.

Sangatis are good voice-training exercises. They are aids in developing the memory powers.

Sangatis may be developed from the terminal part or initial part of a musical theme. The sangatis for the pallavi of *Koluvamaregada* (Todi) may be cited as an instance of the former type and the sangatis for the pallavi of *Sri Raguvārāprameya* (Kimbhoji), as an instance of the latter type. Rarely sangatis progress from the central part of a theme as in the phrase : *sringāramu* of the pallavi of *Chetulārā* (Bhairavi). The illustrations A, B and C given below visually represent the progression of sangatis in the pallavi in these three cases. The wavy lines show the *varied portions* of the theme :—

- A. Sangatis progressing from the end of the theme i.e. towards the left.
1. 
 2. 
 3. 
 4. 

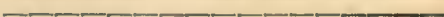



Examples—Pallavi of *Kanna tandri nāpai* (Devamanohari), *Nenendu vetakutura* (Karnataka byāg) and *Giripai nela* (Sahana).

B. Sangatis
progressing
from the
beginning
of the theme
i.e. towards
the right

1. 
2. 
3. 
4. 

Examples.—*Pallavi of Vātāpiganapatim* (Hamsadhvani)
Ramabhakti sāmrajya (Sudda bangāla) and
Ma Jānaki (Kambhoji)

C. Sangatis
progressing
from the
central part
of the theme
i.e. towards
the left or
right or both.

1. 
2. 
3. 
4. 

Examples.—*Pallavi of Yochana Kamala* (Darbār) and
Koniyadina nāpai (Kambhoji).

In reckoning the sangatis, the fundamental theme itself is reckoned as the first sangati. The last sangati or the *peak sangati* wherein the climax is reached, is characterised by melodic fulness and rhythmical liveliness. In some cases, the dhātu of the last sangati is found to be entirely different from the music of the original theme. In the sangatis of the kritis, *Darini telusu konti* (Suddha sāveri) and *Nājivādhāra* (Bilahari), some of the ancient alankāras (svara-group patterns) are aptly introduced. In order to enable the listeners to grasp and appreciate the subtle and progressive changes of the dhātu, each sangati is sung twice.

The number of sangatis in the different sections of a kriti ought to bear a just proportion. The anupallavi may have an equal number of sangatis as the pallavi, or a lesser number. The charana may or may not have sangatis. It will not be in keeping with the symmetrical construction of the piece, if the charana is loaded with a number of sangatis, and the pallavi and anupallavi have either few or no sangatis.

Sangatis in the compositions of some minor composers are found to be artificially developed. As a rule, it is not advisable to add sangatis to compositions, wherein the composers themselves have not contemplated them. Such an introduction will interfere with the scheme of development of the dhātu followed by the composer. The compositions sound perfect without the added sangatis. But it must be said that the sangatis added by Mahā Vaidyanātha Ayyar (1844-1893) to the kritis; *Vatapi Ganapatim* (Hamsadhvani), *Chintaya mā* (Bhairavi) and *Sri Subrahmanyāya namaste* (Kāmbhoji) fit in nicely with the pieces. In rare cases, a sangati or two may be added to the pallavi of a kriti when the original sangatis happen to be introduced by the composer, only for portraying the rāga bhāva. For example, the 4th sangati for the part, "Sri Rama" in the kriti, *Entaranitana* (Harikāmbhoji rāga).

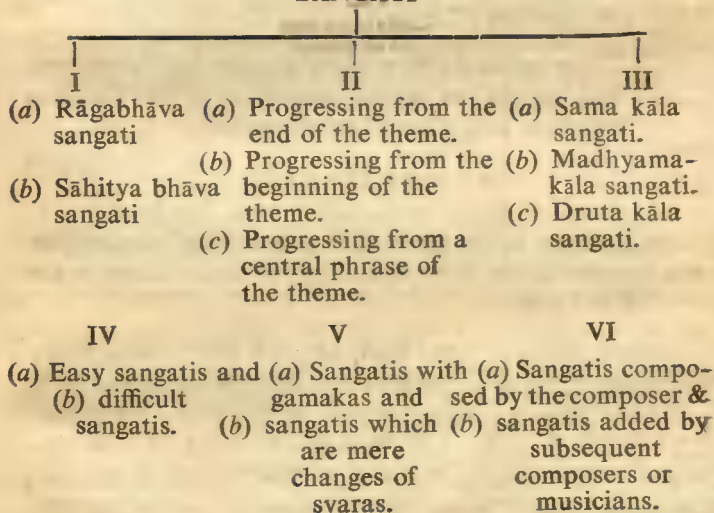
Generally speaking, sangatis have no place in compositions, belonging to the realm of applied music and abhyāsa gana. It is meaningless to introduce sangatis in Divyanāma kirtanas and Kshetrāya padas. The introduction of sangatis will detract the attention of the listener from the import and significance of the sāhitya. Likewise in songs wherein the theme of the sāhitya happens to be a

rhetorical interrogation, sangatis have no place. Sangatis have no place in gitas, svarajatis and varnas. In a few tāna varnas, however the ettugada pallavis have been enriched by the introduction of two or three sangatis. These sangatis however appropriately fit in with the scheme of development of the dhātu. But these will form only exceptions to the rule.

In sangatis, the variations of the theme may be in the sama kāla (same tempo) or in madhyamakāla or drutakāla. The second sangati of the pallavi of the kriti *O Jagadamba* (Anandabhairavi rāga) is in the same tempo. In the third and fourth sangatis of the same piece, phrases in madhyamakāla and trikāla occur.

Thus sangatis may be classified into :—

SANGATI



6. GAMAKA

Like the sangati, gamaka is a beauty pertaining to the dhātu of the composition. Every composition has a minimum amount of grace in it. But the gamaka becomes a conspicuous beauty when the dhātu is flooded with it. The kritis, *Nidu charana pankajamule* (Kalyani), *Amba nādu vinnapamu vini* (Todi), *Aviralāmagu bhaktini* (Kalyani) and the Tamil padas : *Velavare* (Bhairavi) and *Pārengum parttalum* (Kalyani) furnish typical examples of tunes with the gamakas woven into the complete texture of the songs,

From the point of view of their musical construction compositions may be classified into :—

- (1) Those wherein the gamakas are an integral part of the dhātu *i.e.*, where the graces have been woven into the texture of the music as in *Nidu charana pankajamule* (Kalyani rāga) and
- (2) Those wherein the gamakas may be introduced with profit as in the compositions in *Kathana kutuhala* and *Hamsadhvani* rāgas.

7. SVARAKSHARA

In addition to the decorative angas mentioned above, we also come across literary and prosodical beauties in the sāhityas of kritis.

Svarakshara is one such. It has been successfully attempted by some composers. This is a dhātu-mātu alankāra. It is a sabdālanakāra. It requires intellectual gifts of a high order to attempt this kind of technical beauty. The compositions of Syāma Sāstri, Subbarāya Sāstri and Svāti Tirunāl of Trāvaṅcore are full of this

technical beauty. There are many compositions of Tyāgarāja which start with a svarākshara. *Ni bhakti bhāgya* (Jayamanohari rāga) and *Māru bālka* (Sriranjani rāga) may be cited as examples.

The following Table gives a list of words in Telugu and Tamil and which have been successfully used as suddha svarāksharas in compositions by composers :—

Table XVII

| Phrases in Telugu | Phrases in Tamil |
|--|------------------|
| Gāni Gādani Gadaniri gada | பதரி |
| Garima dari darini dani | நிதாநி |
| duni Panisari Nigamāgamā Nimamamari | பாரினி(ல்) |
| Panini panigani Panisari | தாமதமா |
| Pasagani pagadāni pari pari | பாத(ம்)நீதா |
| Pāmari pādama magani māmā | மாம(ன்) |
| Māma Pani sari mānini Saiga Sadā | பாதகமா |
| Sāma Sāmanigama Sarigapāga Sādāpāga | நீதமாக |

Of the technical beauties adorning musical compositions, the svarākshara is of interest to scholars and musicians alike. Svarākshara is the beauty signified by the confluence of the svara syllable and the identical or like-sounding syllable in the sāhitya. It is a structural beauty. It can be enjoyed in full only by people endowed

with svarajñānam. This dhātu-matu samyukta alankāra can be perceived only through vocal music since in instrumental music the sāhitya cannot be heard.

Svarākshara syllables may be short or long. Words consisting of solfa letters alone may occur in musical compositions but unless those syllables are sung to the music signified by them, they will not become svarāksharas. A word like 'sarigā' if sung to the music of the solfa letters: *sa ri ga* will constitute a svarākshara but not otherwise. Thus in the opening phrase of the famous kriti in Suddha sāveri rāga: "*Darini telusukonti*" '*Darini*' though consisting of solfa syllables is not a svarākshara, since they are sung to the music of the solfa syllables, *sa.da pa*.

Svarākshara syllables may occur as individual phrases or may occur in conjunction with non-svarākshara syllables. Svarākshara syllables may occur casually or they may be introduced purposively by a composer. The kriti in Amritavāhini rāga of Tyāgarāja beginning with the words: "*Sri Rāma pādama*" might be cited as an example of the former and the varna "*Pankajākshipai*" in Kāmbhoji rāga for the latter. Compositions like the Rāgamālika '*Pannagādrīsa*' are literally inflated with svarāksharas. The note-worthy feature of this composition is that the svarāksharas seem to occur naturally and do not give the impression that they have been artificially thrust in wherever the possibility existed.

svarākshara syllables occurring in succession may by themselves constitute a word with an intelligible meaning. There is the classic instance of the Svarākshara pallavi "*Sariga pāgā icchene*". But such instances are exceptions. The normal rule is for svarākshara syllables to occur

Figured Svaraksharas

These are found in some compositions. Herein the same svarākshara phrase occurs a number of times in a section of the composition. For instance in the *Kamalakshi varna* (Kāmbhoji rāga - Jhampa tāla) of Kundrakudi Krishnayyar, the svarākshara phrase *Dāni* occurs 5 times in the second ettugada svara.

In the Kriti *Jagadīsvari* (Mohana raga-Adi tala) the note *dha* in the svara sahitya occurs as a Figured Svarakshara.

In the *Pankajākshipai Varna* (Kāmbhoji rāga - Adi tāla) of Mahā Vaidyanatha Ayyar, the svarakshara phrase, *gamā gama* occurs twice in the second ettugada svara.

CLASSIFICATION

Svaraksharas may be classified into :-

(1) *Suddha*, wherein the sahitya letters are exactly like the solfa letters i.e., the identity of the sahitya syllable in regard to the consonant and the vowel ending of the solfa letter remaining intact.

The examples mentioned above are all instances of *suddha svarāksharas*.

(2) *Sūchita*, wherein the sāhitya letters instead of being exactly like solfa letters differ slightly from them. The svarakshara beauty is however suggested though not to the same degree as in the previous cases.

Suchita svarāksharas may be classified into :-

(a) Where the identical consonant of the svara letter occurs but the vowel alone is changed.

Example: The phrase '*Durusugā*' in the pallavi of the kriti of Syāma Sāstri in Sāveri rāga :—

$$\left\{ \begin{array}{ccc} d & \dot{r} & \dot{s} \end{array} \right\} D \quad - \quad \left\{ \begin{array}{ccc} द & रि & स \end{array} \right\} दा \\ \left\{ \begin{array}{ccc} du & ru & su \end{array} \right\} gā \quad - \quad \left\{ \begin{array}{ccc} दु & रु & सु \end{array} \right\} गा$$

(b) Where the identical vowel ending occurs but a like-sounding consonant occurs in the place of the correct consonant. For Example, the opening phrase '*Kamalāmbām*' in the kriti of Muthuswāmy Dikshitar in Kalyani raga. Here the word '*Kamala*' is sung to the music of *ga ma pa*.

The svarajati, *Kāmākshī* in Bhojavī rāga of Syāma Sāstri contains another example. In the first āvarta of the fifth charana, the syllable *ta* is sung to the svara letter, *da*:—

$$\begin{array}{ccccccccc} P & d & p & m & g & r & & पा & द & प & म & ग & रि \\ pā & ta & ka & mu & la & nu & & पा & त & क & मु & ल & नु \end{array}$$

(c) Wherein there is a change in both the vowel ending and the consonant.

3. Instances of *suddha-sūchita* (combination of *suddha* and *sūchita*) *svarāksharas* are also common. Examples :

The opening phrase '*Sārasāksha*' of Svātī Tirunāl's kriti in Pantuvarālī raga :

$$(a) \left\{ \begin{array}{ccc} \dot{S} & \dot{r} & \dot{S} \end{array} \right\} n \quad - \quad \left\{ \begin{array}{ccc} सां & रिं & सा \end{array} \right\} नि \\ \left\{ \begin{array}{ccc} Sā & ra & sā \end{array} \right\} ksha \quad \left\{ \begin{array}{ccc} सा & र & सा \end{array} \right\} क्ष$$

In the Pallavi of the Kriti, *Saroja dalanetri* (*Sankarā Bharana rāga*) we find another example :

$$(b) \left\{ \begin{array}{c} p \quad m \quad g \quad r \\ \text{Hi ma gi ri} \end{array} \right\} \quad \left\{ \begin{array}{c} प म ग रि \\ हि म गि रि \end{array} \right\}$$

4. *Misra svarāksharas* are instances wherein non-svarākshara syllables occur in between svarākshara syllables. The Kāmbhoji varna “*Pankajākshi pai*” contains many examples of this type.

There are compositions beginning with svarāksharas ; Examples : The varna *sa ri gā dā ni pai*, in Mohana rāga, Adi tāla of Kārvetnagar Govindasāmayya.

The ettugaḍa pallavis of the following varnas begin with svarāksharas :

1. *Era nāpai* (Todi - Adi) — *Dāni mātalū*
2. *Jalajāksha* (Hamsadhvani - Adi) — *Ni sā ṭi dora*
3. *Chalamela* (Sankarābharana - Ata) — *Papā jāti*
4. *Pankajākshi pai* (Kāmbhoji - Adi) — *Ni dā ni pai*
5. *Sāmī ninne* (Pantavarali - Adi) — *Pada ri*
6. *Sami daya* (Kedaragaula - Adi) — *Nisā ṭi dora*

Since in varnas, the ettugaḍa pallavi is sung at the conclusion of each ettugaḍa svara, the listener is frequently

reminded of the ornamental commencement of the ettugaḍa pallavi.

Table XVIII—Other Examples of Svaraksharas

| Name of the song and the section wherein it occurs | Ragā & Tāla | Svarākshara part |
|---|-------------------------|------------------------------|
| (a) <i>Suddha</i> :— 1. <i>Emani ne ni mahima</i> : Svara sāhitya | Mukhāri—Adi | <i>sariga daivamu</i> |
| 2. <i>Pāripovalera</i> (jāvali) : Anupallavi | Bilahari-Rūpaka | <i>dārini gana</i> |
| (b) <i>Suchita</i> :— <i>Tanayuni brova</i> : pallavi | Bhairavi—Adi | <i>tana yuni</i> |
| (c) <i>Suddha-Suchita</i> :— 1. <i>Sāmbasivāyanave</i> (svara-jati) last charana | Khamās—Adi | <i>sāresā reku</i> |
| 2. <i>Ninu sevinchina</i> : charana | Yadukula-kāmbhoji—Chāpu | <i>padasārasa yugmamu</i> |
| (d) <i>Misra svarākshara Pankajākshipai</i> (varna) | Kāmbhoji—Adi | <i>Muktāyi svara sāhitya</i> |

Table XIX—Examples of Svarakshara passages :

| I. | O | O |
|--|--|---|
| <p>1. Sankarābharana rāga</p> <p>ஸத்குருவின் பத ஸரியாக நீ</p> <p>Ṣ ṣ n D P - p d sad gu . ru vin pa da</p> <p>s r g m P g r S sa ri ya . . ga . ni</p> | <p>Ādi tāla</p> <p>மலரினே பணிவாய்</p> <p>p p m g ma la ri nai</p> <p>n d N pa ni vāy</p> | <p>நிதழும் மனமே. </p> <p>g r s n ni da mu m</p> <p>s s S ma na me </p> |
| <p>2. Bilahari rāga</p> <p>ச ட் கு ரு ப ட ச ரி க ட் யா நி சா று ப்ய ச் சங் கி த கோ</p> <p>Ṣ ṣ n D P - p d sad gu . . ru pa da</p> <p>s r g S s - r g sa ri ga dhya . nin .</p> <p>ṣ r g ḡ r s ṣ ṣ sā . . rū . pya sam .</p> <p>ṣ R ṣ n D P - p d sam . gī . . ta ko .</p> <p>Ṣ ṣ n D Ṣ ; sad gu . . ru .</p> | <p>Ādi tāla</p> <p>பங் க ஜ சி ந ப ட வி டு</p> <p>P m g pan ka ja</p> <p>P m g . chi na</p> <p>ṣ ṣ n d . pa . da</p> <p>. d p M G . vi . . du</p> | <p>மு ல நு வா ர லு ல நு ஸோந் ல வு டு ரே </p> <p>r s s n mu la nu .</p> <p>r g p d va . ra lu</p> <p>d p p d la nu pon dī</p> <p>r g p d la vu du re</p> <p>; ; N . . </p> |

The art of decorating musical compositions with svarāksharas is an old one. Rarely entire musical compositions are found to consist of svarāksharas. Rāmaswāmy Dikshitar's Varna "*sa ri gā*" in Todi rāga, Ādi tāla is a classic example. This composition is styled a *svarākshara varna*.

Svarārtha is the earlier name for svarākshara.

Svarāksharas have to be reckoned only on the basic tune of the composition. It is possible that in a song, a note or a group of solfa letters occurring in the sāhitya and which is not on the face of it, a svarākshara may turn out to be a svarākshara in the course of the niraval of the concerned theme. The last charana of the kriti, *Saroja dala netri* (Sankarābharana rāga-Ādi tāla) furnishes a good example. In the opening phrase, *Sāmagāna vinōdinī*, the first three syllables do not form svarāksharas but become svarāksharas when sung to the following music in the course of niraval.—

Ṣ , ṁ Ġ ḡ ṁ Ġ , ṁ Ġ
sā . ma gā na vi no . di ni

A Svarakshara pallavi like *Sariga pāga ichchene*, is not fit for niraval, since in the course of the niraval, the theme has to be sung to the music of other notes and the svarākshara character of the pallavi sāhitya will get obliterated.

Svarākshara beauty has not found a place in compositions in western music.

Gāna svarāksharas and *Kavita svarāksharas*: Some poets have attempted to write verses with words constituted of solfa syllables. Though this is a branch of *Chitra kavītvā* or ornate writing, it is not of musical value,

since such verses cannot be sung in any of the recognised ragas. The phrases will by their very nature involve a number of artificial dāṭu prayogas. Such passages are called *Kavitā svarāksharas* to distinguish them from the *Gāna svarāksharas* or singable svarāksharas. Two Kanda padyas in Telugu, printed on P. vi of the book, “Musical compositions of Cheyyur Chengalvarāya Sastriyār” are good examples of *Kavitā svarāksharas*.

8. MANIPRAVALA KRITIS

In the sāhitya of these songs, the words of two or three languages figure and the sentences are so coined and presented, that they are in consonance with the rules of grammar and prosody. A complete idea is conveyed in each case. Muthuswāmy Dikshitar's kriti in Kāpi raga, *Venkatāchalapate*, is a good example. The sāhitya of the pallavi and anupallavi of this song are given below in the scripts of the respective languages for the sake of clearness.

Pallavi :—

वेंकटाचलपते निम्नु నమ్మితి వేగమేనన్దు రాశ్చియైమయరా ||

Anupallavi :

पंकजासनप्रमुखादिविनुत పదము నాశ్రయించిన వారి కెల్ల
సంకట ములు దీర్చి సంపదలిచ్చి మங்களమ్ பொருந்திய
புலிவலத்திற் விளங்கும் ||

The kritis : *Ni samāna* in Bhairavi raga and *Sri Tyāgarāja Swāmi mahimanu* in Vāchaspati rāga are also instances of manipravāla kritis. (The former song is given in notation on Pp. 119—120 of Practical Course in Karnati Music Book III 8th Edition.)

The following is a song in praise of the great composer, Tyāgarāja.

Vachaspati raga – Rupaka tala

Pallavi :—

శ్రీ త్యాగరాజస్వామి మహిమను శింధితిప్పాయ్ నీ మనమే ||

Anupallavi :

విశ్వానందమనుభవించిన నిత్యమంగళ శాస్త్రునియైన ||

Charanam :

శ్రీనగరమందు పుట్టి బ్రహ్మనారత మునియైనరుణాల్
గానశాస్త్ర మర్మములను కరుத்துడనే యుగంధరు
భానువంశ తిలక కృపకు బాత్తీరరాన పరమ పక్తర్
మానవులకు మోక్షమిచ్చే మణిమయ వాయ్ంత కిరుతికణైశ్
శేషత ||

Note :—This song is given with notation in the Author's *Kīrtana Sāgaram* Bk. II (Third Edition) Pp. 87-88.

Mani means a gem (ruby) or a precious stone and *Pravālam* means a coral bead (நற்பவழம்). Thus *mani-pravālam* is a jewelled combination of two languages. *Mani-pravāla hīram* (மணிப்ரவாளஹீரம்) is a case wherein three languages figure—*hīram* means diamond. The Dikshitar's song referred to above is an instance of *Mani-pravāla hīram* and the other two songs, *Manipravālam*.

As compared to the *sāhitya* in a single language, a *manipravāla sāhitya* affords greater scope for the introduction of *svarāksharas*.

9. LITERARY BEAUTIES

In some *kritis*, the beauty of rhyming syllables is carried to extremes. The jingle of the *recurring prāsa* at regular intervals adds beauty to the song. The *charanas*

of the kriti: *Eduṭa nilachite* (Sankarābharana) and *Parāsakti manuparāda* (Sāveri) of Tyagaraja are good examples. The charanas of the kriti, *Nārada gāṇālola* (Athāna) of Tyāgarāja and *Kanakasabhāpati darisanam* (Dhanyāsi) of Gopālakrishna Bhārati contain beautiful antya prāsas.

The sāhityas of the kriti: *Pāhimām Sri Ramayaṇe* (Yādukulakāmbhoji) of Bhadrāchala Rāmadās and *Mayetvam yāhi* (Sudhā tarangini rāga) or Muthuswāmi Dikshitar are luxuriously decorated with rhetorical beauties.

Chitra kavita

Under this heading come all those special beauties in musical compositions which are other than normal and which are somewhat out of the way. These catch the attention of listeners like purple patches. Highly worked rhetorical beauties as well as svarāksharas come under this head. Yati patterns also come under this head.

10. YATI

In some compositions, we come across yati patterns woven into the texture of the sāhitya. This is a dhātumatu samyukta alankāra. *Gopuchcha yati* is a case wherein phrases of regularly diminishing magnitude occur. The renderings of the particular sections in the following two kriti furnish fine examples of *Gopuchcha yati* :—

| 1. Sri Varalaksmi namas- | 2. Māyetvam yāhi. |
|--------------------------|-----------------------------------|
| tubhyam : | 2nd charana |
| (Srirāga - Rūpaka tāla) | (Sudhā tarangini rāga - Ādi tāla) |
| <i>Srisārasapadē</i> | <i>Sarasakāye</i> |
| <i>rasapade</i> | <i>rasakāye</i> |
| <i>sapade</i> | <i>sakāye</i> |
| <i>pade</i> | <i>āye</i> |

Srotovaha yati is the converse of the above. Here phrases of regularly increasing magnitude occur. The concluding part of the muktāyī svara of *Chalamela varna* P. 141 (Sankarābharana rāga - Aṭa tāla), is a good example.

Mridanga yaṭi is srotovaha yaṭi followed by gōpuchcha yaṭi. In the last ettugaḍa svara of the varna *Pankajākshī pal* (Kāmbhoji rāga - Āḍī tāla), the following part is an example of Mridanga yaṭi :

... p d n - m p d n - g m p d n -

... சரமு லுரமுன வருஸலுக

r g m p d n = g m p d n - m p d n ...

துருஸுகபடி மருலுகொனி கரகின ...

Sama yaṭi or the *Pipilika yaṭi* is the occurrence of phrases of the same magnitude. In the Varna in Kāmbhoji rāga referred to above, the 3rd ettugaḍa svara furnishes a beautiful example :—

n d p d = m p d m = g m p d = g m p d

ஹிமகர வதனம ணிஸதன ஸுரதன

ś n p d - ṛ ś n d - p d n d - p m p d ||

ஸுமசர ஸுமதன ஸ மசர வணபவ ||

The above are instances of compositions wherein yaṭi patterns are interwoven into the texture of the sāhitya. There are also cases wherein particular parts of the sāhitya admit of a treatment after the manner of gōpuchcha or srotovaha yaṭi. For example, the kriti *Rāma nī samānamevaru* (Kharaharapriya rāga - Rūpaka tāla) admits of the following exposition :

Samānamevaru

Nī samānamevaru

Rāma nī samānamevaru

The following pallavi in Kāmbhoji rāga - Tripuṭa tāla furnishes another example :—

Pagavāru bōdhinchiro
Sāmi ! Pagavāru bōdhinchiro
Nā sāmi ! Pagavāru bōdhinchiro
Era ! nā sami ! Pagavāru bōdhinchiro

In the *Tevāram*, *Aḍuttānai* in Yadukulakāmbhoji rāga, Tripuṭa tāla, we have another interesting example :

கொடுத்தானை
 பதம் கொடுத்தானை
 பாசுபதம் கொடுத்தானை
 அர்ச்சுனர்க்குப் பாசுபதம் கொடுத்தானை
 யுரித்தானை அர்ச்சுனர்க்குப் பாசுபதம் கொடுத்தானை
 அடுத்தானை யுரித்தானை அர்ச்சுனர்க்குப் பாசுபதம்
 கொடுத்தானை

In the *Tevāram*, this sequential rendering is called *Kondukūṭṭi* (கொண்டு கூட்டி).

In the sāhitya of songs relating to deities associated with dance, like Nātarāja, Krishna and Ganapati, jatis are introduced. Such solkaṭṭu sāhityas are interesting to hear. In the song *Naṭanamāḍinār* (Vasanta rāga) we have a beautiful passage of jatis.

11. YAMAKA

Yamaka is a kind of alankāra or rhetorical beauty wherein the same word is used in a composition in more than one sense. In Tyagaraja's *Telisi Rama chintanato* (Purnachandrika raga) we find the word *Rama* being used

in the sense of lady and in the sense of Brahma (the Absolute Being). In the same song, the word *Aja* is used in the sense of goat and Brahma (the Creator); and the word *Arka* in the sense of Sun and the plant Calatropis.

Yamakas, like raga mudras admit of the following classification :

(a) *Suddha* : Herein the word occurs in a clear and independent manner. The words Rama, Arka and Aja figuring in *Telisi Rama chintanato* are good examples.

In the kriti, *Kamalāmbām bhajare* (Kalyani) of Muthuswami Dikshitar, we find the word *Kamala* used in four different senses :

Kamalambam in Pallavi refers to Parvati the presiding Deity of the temple of Tiruvarur.

Kamala Vani in the anupallavi refers to Lakshmi.

Kamalapura sadanām in the anupallavi refers to the place Tiruvarur (called Kamalā in Tamil).

Kamala vadanam (Lotus-faced).

In Syama Sastri's *O, Jagadamba* (Ananda bhairavi raga), in the first charana the word *kanna* occurring at the commencement is a *suddha* yamaka. In the passage *kannada salupaga taguna*, occurring in the latter half of the first avarta, *kanna* emerges by the deletion of the last syllable *da*.

(b) *Bhinna* : Herein the word occurs clearly but only as a result of the combination of the ending syllable or syllables of one word and the initial syllable or syllables of the following word.

Thus in the Pallavi of Tyagaraja's Kriti in Vardhani raga, *Manasa Mana samartyamemi*, the first word *Manasa* is a suddha yamaka; the second *Manasa* is a bhinna yamaka, resulting from the combination.

Manasa martyamemi (meaning, of what use is our cleverness ?)

In the Mangalam of Tyagaraja's opera *Nowka Charitram*, *Ma kula* occurring in the Pallavi is a bhinna yamaka, whereas *makula* brochina in the anupallavi (Oh Krishna ! who protected the trees) is a suddha yamaka.

In Patnam Subrahmanya Ayyar's kriti in Abhogi raga *Manasa vrudha*, we get beautiful examples of Suddha and Bhinna yamakas.

In the Pallavi *Manasa ! vrudha*, *Manasa !* (Oh Mind!) is a suddha yamaka.

In the anupallavi *Mana sarasakshuni krupa leka*, *Mana samartyamemiyunnadi* (meaning : Of what matter is our cleverness without the grace of our Sārasāksha i.e. Lord).

Manasa in both the lines of the anupallavi constitutes an example of bhinna yamaka.

In the charana of the same kriti, we find *Manasahasa yuddamu jeyananta*, *Mana sadayamuledani Pandavulu*, *Manasara Venkatesa sarana*, *Manasara dhiyai vacchi brovaleda* (meaning : Realising that their own efforts in war were of no avail, the Pandavas prayed of Venkatesa : He immediately came to their rescue as the Sarathi). Herein

the sound effect of Manasa in achieved is four different ways :

Mana sahasa (our cleverness)

Mana sadhyamu (our capacity)

Manasara venkatesa (with all the heart)

Mana saradhiyai (our Saradhi i.e. Parthasarathi)

In the third line, the suddha yamaka occurs by deleting ra in the word : Manasara.

In the mudra charana of the Kriti *Sundaesvaruni* (Sankarabharana raga—Adi tala) of Tyagaraja we come across the word *Raja* at the commencement of every half avarta with a different meaning in each case.

A kriti may be the product of inspiration or of conscious effort. The technical beauties mentioned above are products of conscious effort.

All these technical and literary beauties are only angas providing additional decoration. Compositions with such beauties have a high entertainment value. Even if all these beauties are absent, the kriti will still be a perfect composition. These decorative angas may be compared to the dazzling and attractive designs and the lace and embroidery work figuring in costly sarees. Too many of the decorative angas tacked on to a kriti will result in heaviness and the piece itself will not be able to sustain the ornamental load.

Since the kriti composition alone is capable of being embellished to such an extent as shown above, it is no wonder that every composer during the Tyāgarāja and post-

Tyāgarāja periods showed a definite preference for this type of composition.

Ganakrama

As for the *gānakrama* of a *kṛiti*, the *pallavi*, *anupallavi* and the *chīṭṭa svara*, if the composition has one, are sung in the sequential order and concluded with the *pallavi*. This is followed by the *charana*. After this the *chīṭṭa svara* is again sung and the composition concluded with the *pallavi*. If instead of the *chīṭṭa svara*, the composition has a *svara sāhitya*, the *solfa* part of this technical beauty is sung at the end of the *anupallavi* and the *sāhitya* part, at the end of the *charana*. Each *sangati* is sung twice as a rule, in order to enable the listeners to follow the gradual changes of the *dhātu* with interest. A feeling of *expectancy* is aroused in the audience as they listen to the *sangatis*. When one *sangati* is sung, they eagerly await the next one and so on. A feeling of aesthetic joy and fulness comes to them when they listen to the last *sangati*. At the conclusion of the *anupallavi* and *charana*, the last *sangati* of the *pallavi* is sung, but only once and the section or the composition concluded (Example: *Kannnatandri nā pai*-Devamanohari raga). In the case of *kṛitis* wherein the *peak sangati* of the *pallavi* (i.e. the *sangati* wherein the climax of melodic beauty is reached) is not the last *sangati*, but the penultimate *sangati* (Examples: *Nā jivādhāra*-Bilahari rāga, *Bhajana seya rādā*-Nāta rāga) the penultimate *sangati* is sung at the conclusion of the *anupallavi* and the *charana*.

The *pallavis* of some *kṛitis* are provided with special *sangati* for being sung at the conclusion of the *anupallavi* and the *charana*. In such cases, the special *sangati* of the *pallavi* should alone be sung at the conclusion of the

anupallavi and charana and the section or the composition concluded.

In kritis like *Nājivādhāra* (Bilahari rāga), some of the later sangatis of the pallavi have small terminal phrases which appropriately lead on to the next sangati. In such cases, the terminal phrase is sung during the repetition of the sangati and not during the first reading (*i.e.* singing) in order to naturally lead on to the next sangati.

In kritis with charanas of different dhātus, the singing of all the charanas is obligatory. Where the charanas have the same dhātu, it is open to a singer to sing one, some or all the charanas. Usually the mudra charana is sung; but some other charana may be sung in the place of the mudra charana, if the preferred charana has a theme appropriate for developing niraval or kalpana svara, or contains a nice idea or a rhetorical beauty. Where the sāhitya happens to be richly descriptive, as in the kriti: *Lekanā ninnu* (Asāveri rāga-Ādi tāla), all the charanas are sung, even though in this piece, the dhātu of the anupallavi and the four charanas happens to be the same.

Halting on a note may be made at appropriate places in a kriti. Besides adding to the euphony, the halting gives breathing space to singers. The accompanying violinist also contributes his share to the general effect. A valuable opportunity is provided herein for the steadying of laya and the mridangam player fills up this part with suitable rhythmic display. In pieces in adi tāla, the duration of the halt may be about $\frac{1}{2}$ or $1\frac{1}{2}$ āvartas and in pieces of shorter time-measures like rūpaka or chapu, the duration of the halt may be one or three āvartas.

The anupallavi of the kriti: *Ninu vinā nāmadendur* (Navarasakannada rāga - Rūpaka tāla) provides an excellent example of a piece with an inviting place for halt. This particular theme admits of beautiful and variegated patterns of svara phrases being played for four āvartas in the anupallavi and charana.

Where appropriate, kalpana svaras alone or niraval followed by kalpana svaras may be attempted. Appropriate themes for niraval may be found in the anupallavi or charana of a kriti. Such themes may occur at the commencement of the section or in the middle of the section.

Samudaya kritis

These are group kritis or composite kritis composed on a specific theme. These are not separate and distinct units by themselves, but form links in a chain of compositions composed on a common theme. Pieces like *Evarī māta vinnāvo* (Kāmbhoji rāga - Ādi tāla) and *Evaranī nirnayinchirirā* (Devāmritavarshini ragā-Ādi tāla) are separate kritis by themselves having a complete sense. But pieces like *Kamalāmbām bhajare* (Kalyāṇi rāga - Ādi tāla) and *Saroja dala netri* (Sankarābharana rāga - Ādi tāla) form units of a group of kritis forming a composite whole. The former piece belongs to the *Kamalāmba Navāvaranam* of Muthuswāmy Dikshitar and the latter to the *Navaratna mālika* of Syāma Sāstri. The number of individual compositions in group kritis is usually either 5 or 9.

The Table on the next page gives some of the prominent *samudāya kritis* :—

Table XX

| Name of the composer and the title of the <i>samudāya kritis.</i> | Theme |
|---|--|
| Tyagaraja's Ghanaraga (1) <i>Pancharatnam</i> | The well-known compositions in Nāṭa, Gaṇa, Ārabhi, Srīrāga and Varāḥi, of that name. |
| (2) <i>Kovur Pancharatnam</i> | A set of five kritis composed in praise of Sri Sundaresvara swāmi of Kōvur when he visited that shrine. (Kovur is 13½ miles to the west of Madras). |
| (3) <i>Tiruvottiyur</i> <i>Pancharatnam</i> | A set of five kritis composed in praise of Goddess Tripurasundari of the Tiruvottiyur temple during his visit to that shrine. (Tiruvottiyur is 6 miles to the north of Madras). |
| (4) <i>Lalgudi Pancharatnam</i> (5) <i>Sriranga Pancharatnam</i> } | Composed in praise of the Deities of those shrines. |
| Muthuswamy Dikshitar's (1) <i>Kamalāmbā</i> <i>Navāvaranam</i> | 9 kritis on Kamalāmbika. |
| (2) <i>Abhayāmbā</i> <i>Navāvaranam</i> | 9 kritis on Abhayāmbika. |
| (3) <i>Siva navāvaranam</i> | 9 kritis on Siva (Tyāgarāja of Tiruvārur). |

Table XX—(contd.)

| Name of the composer and the title of the <i>samudāya kritis.</i> | Theme |
|---|---|
| (4) <i>Panchalinga</i> <i>Sthala kritis</i> | 5 kritis in praise of the 5 <i>lingas</i> : <i>Prithivi. Appu, Teyu, Vāyu & Ākāśa</i> , enshrined respectively in the temples at Kānchipuram. Tiruvānaikkāval, Tiruvannāmalai, Kālahastī and Chidambaram. The <i>linga mudra</i> and <i>kshētra mudra</i> are seen in these compositions. |
| (5) <i>Navagraha kritis</i> (also called <i>Vāra kīrtanas</i>) | In praise of the planets:— <i>Sūrya</i> (sun), <i>Chandra</i> (moon), <i>Angāraka</i> (mars), <i>Budha</i> (mercury), <i>Brihaspati</i> (jupiter), <i>Sukra</i> (venus) <i>Sanaischara</i> (saturn) and <i>Rāhu</i> and <i>Ketu</i> (the two <i>chhāyā</i> grahas). The last two pieces may be regarded as a supplement since the <i>sulādi sapta tālas</i> are covered by the first seven kritis in their sequential order. |
| Syama Sastri's <i>Navaratna mālīka</i> | 9 kritis in praise of Goddess Minākshī of Madurai. |
| Vina Kuppayyar's (1) <i>Kālahastīsa</i> <i>Pancharatnam</i> | 5 kritis on Kālahastīsa. |
| (2) <i>Venkatesa</i> „ 10 x 2 | 5 kritis on Venkatesvara of Tirupati. |

The names of some of the prominent composers of kritis, their signatures (ankitam or mudra) and the languages in which they have composed are given in the following Table :—

Table XXI

| Composer's Name | Signature | Languages in which he has composed. |
|--|--|--|
| Musical Trinity | Tyāgarāja | Telugu & Sanskrit |
| | Muthuswāmy Dīkshitar | Sanskrit, Telugu & Tamil |
| | Syāma Sāstri | Telugu, Sanskrit & Tamil |
| Ramaswāmy Dīkshitar | <i>Venkata Krishna</i> | Telugu and Sanskrit |
| Mārgadarsi Seshayyengar | <i>Kosala</i> | Sanskrit |
| Svāti Tirunal | <i>Padmanābha</i> or the syno- nym of that name | Sanskrit, Telugu and Hindi and in <i>manipravālam</i> (Sanskrit - Mala- yalam) |
| Anayya | <i>Umādāsa</i> | Telugu and Tamil |
| Pallavi Gopalayyar | <i>Venkaṭa</i> | Telugu |
| Vīna Kuppyar and his son, Tiru- vottiyur Tyāgayyar | <i>Gopāla dāsa</i> | Telugu & Sanskrit |
| Subbarāya Sāstri | | |
| Śrīnivāsa | <i>Vijayagopāla</i> | Telugu |

Table XXI—contd.

| Composer's name. | signature. | Languages in which he has composed. |
|---|--|-------------------------------------|
| (1) Patnam Subrahmanya Iyer | } <i>Venkatesa</i> | Telugu, Sanskrit & Tamil |
| (2) Mānambuchāvaḍi Venkaṭasubbayyar, | | Telugu |
| (3) Kuppuswami Iyer | | " |
| (4) Kottavāsal Venkaṭarāmayyar | | " |
| Karur Dakshināmurti Iyer & Devuḍu Iyer | } <i>Garbhapuri</i> | Telugu |
| Mysore Sadāsiva Rao | <i>Sadāsiva</i> | Telugu & Sanskrit |
| Pallavi Seshyyar | <i>Sesha</i> | Telugu |
| Ramaswāmi Sivan & Mahā Valdyanātha Iyer | } <i>Guhadāsa</i> | Sanskrit, Telugu & Tamil |
| Ramnad Srinivāsa Iyengar | } <i>Srinivasa</i> | Telugu & Sanskrit |
| Chengalvarāya Sāstri | <i>Chengalvarāya</i> | Telugu & Sanskrit |
| Gopālakrishna Bhārati | } <i>Gopala Krishna or Balakrishna</i> | } Tamil |

Composers who sign the compositions with their own names are called *Svanāma mudrakāras*. Tirujnāna Sambandar, Jayadeva, Nārāyaṇa Tirtha and Tyāgarāja are examples. Composers who sign with names other than thier own are called *Itaranāma mudrakāras*. Muthuswāmy Dikshitar, Vina Kuppayyar and Subbarāya Sāstri are examples. Itaranāma mudrakāras who have resorted to synonymous mudras are called *Paryāya mudrakāras*. Swātī Tirunāl (Padmanābha, Sarasijanābha, Ambujanābha etc.) and Bhadrāchala Rāmadās (Bhadrāsaila, Bhadrāgiri, Bhadrādri etc.) are examples.

The charana containing the signature of the composer is called the *Mudra charana*. In the *Tevaram*, the last *padigam* containing the composer's signature is called *Tirukkaḍaikkāppu* (திருக்கடைக்காப்பு).

5. Kirtana

The *Kirtana* as already pointed out on Pp. 134-137 is essentially a sacred form. The creation of *bhakti rasa* (feeling of devotion) is the ideal underlying this composition. The musical setting of some kirtanas may be charming while that of others may be of a mediocre type. The kirtana has the angas: pallavi, anupallavi and charana. The presence of plural charanas is a distinctive feature of kirtanas. Sometimes the anupallavi may be absent. Decorative angas like, *chiṭṭa svaras* and *svara sāhityas* have no place in kirtanas. But *madhyamakāla sāhityas* and rhetorical beauties may occasionally be found in kirtanās.

The charanas of some kirtanas have jatis introduced at appropriate places and they provide a welcome and

pleasing variety. Such passages of jatis are termed *solkaṭṭu* சொல்கட்டu *sāhityās* on the analogy of *solkaṭṭu svaras*.

The song, *Āḍiya pādā* ஆடியபாதா (Sankarābharana) of Gopāla krishna Bhārati, some of the songs figuring in the *Krishna līlā tarangini* of Nārāyaṇā Tirtha and many *Tiruppugazh* hymns and the piece *Sriganapatini* (Saurāshtra rāga) contain beautiful *solkaṭṭu sāhityas*. In the Tamil song, *Naṭana māḍinār* (Vasanta rāga) of Gopālakrishna Bhārati, there is a whole passage of *solkaṭṭu*, and like a *chitta svara*, it is sung at the end of the *anupallavi* and the *charana*.

The *Devara nāmas* of Purandara Dās are typical models of devotional songs. They are the outpourings of a sterling devotee during moments of intense religious experience. Their language is simple and can be understood by the average person. They are pregnant with lofty ideas and contain within them the quintessence of the *Upanishads*. They breathe the fragrance of *bhakti*. Clothed in delightful music, they touch our hearts when heard.

As for the *gānakrama* of a *kīrtana*, the procedure is the same as that for a *kṛiti* with the sections: *pallavi*, *anupallavi* and *charanas*. All the *charanas* are however sung herein, on account of their devotional value. The repetition of the *dhātu* will not give rise to a feeling of boredom since fine ideas of a devotional character are enshrined in the *sāhitya*. In the case of *divyanāma kīrtanas* of the *ekadhātu type* (i.e. wherein the *pallavi* and the *charanas* are sung to the same *dhātu*), the *charanas* are sung continuously without reverting to the *pallavi* at each stage. *Sri Rāma Jayarāṇā* and *Pāhi Rāmachandra Pāghara* (both in

Yadukulakāmbhoji rāga) and *Tavadāsoham* (Punnāgavarālī rāgā) are examples of this type. Where the divyanāma kīrtana is of the *dvidhātu* type (i.e. wherein the music of the charana is different from that of the pallavi), the pallavi is sung at the conclusion of each charana. *Sri Rāma Sri Rāma* (Sahāna rāga), *Pāhi Ramachandra pālita surendra* (Sankarābharana rāga) and *Gatamohāsrita pālā* (Sankarābharana rāga) are examples of this other type. It will be seen that in this latter case, the dhātu as well as the mātu of the charanas naturally lead on to the pallavi. A sense of completeness is felt only when the pallavi is repeated at the conclusion of each charana.

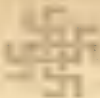
It may be observed in passing, that in cases of compositions like Tyāgarāja's *Rāma nannu brovorā* (Harikāmbhoji rāga), which lie on the borderland between a kriti and a kīrtana, a performer in a kachcheri will lay more emphasis on the excellences of its musical construction and will attempt a beautiful niraval and kalpana svaras for the opening theme of the charana. The same piece when sung in a bhajana, will be rendered with emphasis on the spiritual contents of the sāhitya. The responses of the audience too, differ in the two cases. In the kachcheri, the listeners grow rapturous over the stylish rendering, thrilling niraval and the kalpana svaras teeming with complex swara-group patterns. In the bhajana, the audience listen to the piece with reverential devotion and the spiritual strings of their hearts find a ready echo.

Purandara Dās, Bhadrāchala Rāmadās, Tallapakam Annamāchārya and Chinnayya, Nārāyana Tīrtha, Girirāja Kavi, Sadāsiva Brahmendra, Vijayagopālaswāmy, Rāmachandra Yatindra, Sārangapāni, Tyāgarāja, Gopālakrishna

Bhāratī, Arunāchala Kavirayar, Kavikunjara Bhāratī, Madhurakavi Bhāratī, Māmbazhakkavirāyar, Rāmalinga Swāmī, Chengalvarāya Sastri and Nilakanṭha Sivan are some of the prominent composers of kīrtanas.

Like *samudaya kritis*, there are also the *samudāya kirtanas*. Tyāgarāja's *Divyanāma kirtanas*, *Utsava sampradāya kirtanas*, *Samskshepa Rāmāyana kirtanas* and *Satarāga ratna mālika* (a hundred kīrtanas, and Svati Tirunāl's *Navarātri kirtanas* ; are examples.

The *Mānasa Pūjā Kīrtana* - *Paramātmuni mānasa-muna* in Khanas Raga deals with the Shodasa (sixteen) Upachāras.



CHAPTER VII

MUSICAL FORM—(contd.)

R ā g a m ā l i k ā

Man has ever been on the quest for new forms of musical expression. The history and evolution of music of the orient and the occident unfolds to us this quest of man in discovering new forms of musical expression, newer styles of musical writing and newer patterns of embellished presentation.

Rāgamālikas are the most enjoyable of musical forms in a melodic system of music. The change to a new mode at each stage sustains the interest of the listener from start to finish. Rāgamālikas are the longest compositions that we possess in Indian music. There are Rāgamālikas which take about 10 minutes to perform and Rāgamālikas like the 72 *Mela Rāgamālika* of Mahā Vaidyanātha Ayyar which take about 2 hours to perform. It will be of interest to know that the dhātu of this 72 *Mela Rāgamālika* was composed in 8 days, an achievement almost without a parallel in the history of musical composition.

The *Rāgamālika*, as its name implies is a garland of rāgas. The choice of the rāgas as well as their sequence are based on aesthetic considerations. This highly jewelled musical form was known as *Raga kadambakam* during the medieval period. Decorative patterns in their highly artistic forms are seen in both the dhātu (musical setting) and mātu (sāhitya) of Rāgamālikas. The concept of Rāgamālika has invaded other forms like the Varna, Jatisvara,

Daru and Pallavi. We have the *Navarāgamālika varna*, *Ghanarāgamālika varna* and the *Dinarāgamālika varna*, for example.

There is also the famous *Rāgamālika Pallavi* in *Ādī tala*, in the four rāgas, Sankarābharana, Todi, Kalyāni and Darbār.

சங்கராபரணனை அழைத்தேதாடி வாடி
கல்யாணி ! தர்பாருக்கு ||

The length of the Pallavi is two āvartas.

Flower garlands are of two types :—

(1) Unitary and Homogeneous.

Herein only one kind of flower like rose or jasmine is used to make the entire garland.

(2) Heterogeneous.

Herein flowers of different colours and hues are used. This is popularly referred to as *Kadambam* (கதம்பம்)—mixture. The *Rāgamālika* veritably belongs to this class of garlands. Rāgas of different melodic patterns and lustre are used. The earlier word for this form *Rāga Kadambakam* unmistakably brings out this idea.

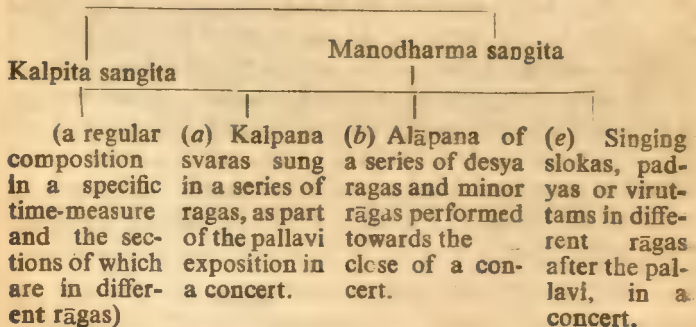
Rāgamālikās are interesting types as showing how variety can be achieved by couching the different sections of a composition in different rāgas. By the term *Rāgamālikā*, is generally meant the composition of that name. It is a set piece like a varna or a kriti. There are also *rāgamālika varnas* (*padavarṇa* and *tāṇa varṇa* types inclusive), *rāgamālika kīrtanas* and *gītas* and *svarajatis* after the model of a *rāgamālika*. In *manodharma sangita*, however,

the term *rāgamālīka* signifies the chain of *kalpana* svaras sung in different *rāgas* at the end of a *pallavi*. Also, when a musician sings slokas, padyas, viruttams and stanzas in different *rāgas*, he is said to sing a *rāgamālīka*. Brief *ālāpanas* of different *rāgas* performed towards the close of a concert are also referred to as a *rāgamālīka*.

A series of *tānas* performed by a Vainika in the *ghana-rāgas*: *Nāta*, *Gaula*, *Arabhi*, *Srīrāga*, *Varāli*, *Kedaram*, *Nārayanagaula*, *Ritigaula* and *Bauli* either at the commencement of a concert or towards the middle of a concert and before starting the *Pallavi* will constitute a *Ghanarāga tāna mālīka*.

During feasts held on religious occasions or marriages, it is usual for a senior musician to sing slokas in different *rāgas* before the last item in the course. At the conclusion of his music, he will recite a *Pundarikam* and this will be responded to by all the invitees. Then the last course is served and the feast comes to a close. The slokas are sung on such occasions just by way of offering to the Deity.

RĀGAMĀLIKA



The *rāgamālikā* (garland of ragas) *proper* is a beautiful form consisting of a pallavi, anupallavi and many charanas. The charanas are of the same length. The anupallavi may be in the same raga as the pallavi, or in a different raga. In the former case, the length of the pallavi and anupallavi together, will be found to be equal to the length of the charana. Sometimes the anupallavi is dispensed with. All the sections are in different rāgas and the rāga names (*raga mudra*) are dexterously interwoven into the texture of the *sāhitya*, without affecting its meaning. Composers of *rāgamālikās* have exhibited a certain cleverness in dissecting the rāga names for this purpose.

The music of the pallavi, anupallavi and the charanas is followed by an appropriate *chitta svara* (solfa passage) in the respective rāgas. This is again followed by a short complementary *svara* passage in the pallavi rāga. This bridge like complementary *svara* passage serves as a connecting link between the music of the anupallavi and the charanas on the one hand, and the music of the pallavi on the other; and the transition from the charana rāga to the pallavi rāga is effected in a pleasing manner. This solfa link in the pallavi rāga is like the coda of European music and facilitates the return to the pallavi. At the end of the composition there is a string of full *āvarta* or half-*āvarta svara* passages in all the rāgas, but in the *inverse order* (*viloma krama*). This coloured solfa passage sung at the end greatly heightens the beauty of the composition. The *viloma chitta svara* serves to complete the cycle in a *ragamālika*. Longer *rāgamālikās* are divided into sections, each section being an independent part.

The *sāhitya* of *rāgamālika* is usually of a devotional character. The *sāhitya* may also be on a love theme or in

praise of a patron or relate to some aspect of the science of music. The *Murchhanākāraka mela rāgamālīka* for example, is a lakshana prabandha and catalogues the scales derived from each of the 72 melas by the process of modal shift of tonic.

Sequence of Ragas

As for the order in which rāgas should succeed one another in a rāgamālīka, certain general principles are observed. There are cases wherein the composer is tied down to a particular order, irrespective of aesthetic considerations, as for instance when he chooses to compose a rāgamālīka embracing all the 72 melakarta rāgas. Likewise in the *Dinarāgamālīka varna* and the *Mūrehhanākāraka mela rāgamālīka*, the order of rāgas is implied in the structure of the two compositions. But where the composer is free to choose his own order, the following considerations are kept in view.

From the stand-point of *bhāva* and *rasa*, there should be a naturalness in the sequence of rāgas. A feeling of abruptness should not be experienced when the transition from one rāga to another takes place. It is with a view to avoid this feeling of abruptness that a complementary *svara* passage in the pallavi raga called the *makuta svara* (is composed for being sung at the end of each section). This *makuta svara* is sometimes referred to as the *Pallavi svara*. Rāgas which possess one or more common *svaras* and which are able to rouse similar or related *rasas* (feelings) can succeed one another in a fitting manner. Rāgas which, from an aesthetic point of view can succeed one another in a rāgamālīka are termed *mitra rāgas*.

Closely allied rāgas like Darbar and Nāyaki, Bhairavī and Māñji, Āhlrī & Vakulābharana, Sāhāna and Dvijāvantī,

Kedaragaula and Narāyanagaula, Bilahari and Desākshi. Varāli and Vijayasri cannot come one after another in a rāgamālīka. Any two contiguous rāgas in a rāgamālīka should be melodically distinct and clear-cut from the aesthetic point of view. With a few exceptions, janya rāgas belonging to the same mela will not occur in succession. Rāgas of diametrically opposite rasas like Athāna and Nadanamakriya will not occur as contiguous rāgas.

In rāgamālīkas without chīṭṭa svaras, the introduction of the rāgamudra in the sāhitya is obligatory as otherwise there will be no clue to the rāga of each section. The melodic entity is ensured thereby. Thus the rāgamālīka *Amba ninnu nera nammiti* is complete as far as it goes since the rāgamudra is incorporated in each section. The daru in Arunāchalakkavirāyar's *Rāmā nāṭakam*, *Enakkuniru padam* composed originally in Saurāshṭra rāga was recently metamorphosed into a rāgamālīka. It has neither the chīṭṭa svara nor the rāga mudra. The charanas of that daru may as well be rendered in another set of sagas and there will be thus be no end to this innovation. *Jaya Jaya Gokulabāla* is also a daru changed into a rāgamālīka but the addition of a chīṭṭa svara to each section ensures the melodic structure of each khaṇḍika.

In Rāgamālīkas which contain sāhityas for their chīṭṭa svaras, the sāhitya for the makuṭa svara part is called the *makuṭa sāhitya* (மகுட ஸாஹித்யம்). This makuṭa sāhitya in the pallavi rāga serves as a common conclusion for the ideas contained in the charanas and naturally leads on to the sāhitya of the pallavi. A typical example of a makuṭa sāhitya is seen in the rāgamālīka, *Pannagādriśa* :—

ṣ ṛ Ṣ ṇ ḍ p̣ ḍ P̣ ṃ g̣ | ṛ Ṣ ṇ̣ Ṣ ṛ g̣ ṃ p̣ ḍ ṇ ||
ஸரஸாங்கிகி மதபாடவ | முஸாரெஸாகிரகு புரிகொனெ ||

The svarāksharas, both of the suddha and suchita types occurring herein may be noted.

Four will be the minimum number of rāgas for a rāgamālika composition. The maximum number of rāgas is sometimes defined by the theme chosen by the composer as for instance in the *Pakshamālika*, wherein the number of rāgas is 15, and the *Nakshatramālika*, wherein the number of rāgas is 27 and so on.

In a Rāgamālika, the pallavi and the last charana should be in auspicious rāgas. The opening rāga of a rāgamālika should be a *prasiddha* (wellknown) rāga. Rāgas which can be sung at all times are generally preferred in a rāgamālika unless the composer is obliged otherwise to choose a particular set of rāgas.

A person who wishes to compose a rāgamālika may choose the rāgas figuring in any of the standard rāgamālikas and adopt the same sequence of rāgas. Bhupāla rāga, which is an appropriate rāga for the last charana of a rāgamālika composition, will not be good as an opening rāga for this form. Sriraga can occur both as an opening rāga and a concluding rāga in rāgamālika.

Rāgamālikas are lovely and enjoyable concert pieces. Besides possessing a high entertainment value, this form possesses a lakshya value as well. The rāga names figuring in them set at rest doubts regarding their correct etymology. For example, from the *Chaturdasa Rāgamālika* of Muthuswāmy Dikshitar, we learn that *Sāma* (*sāma gāna vinutam*) is the correct name of the rāga and not *Syāma*. The melodic individualities of some rare rāgas like *Pratāpa chintāmani* are revealed to us through some rāgamālikas.

There are some rāgamālikas which lack one or two of the essential characteristics relating to the lakshana of the

form. The rāga mudra is absent in some and few do not possess chīṭṭa svaras.

Rāgamālikas like *Nityakalyāni* and *Pannagādrisa* which contain in them all the essential features of a rāgamālika are called *Purna lakshana rāgamālikas*. Those like *Ambā ninnu nera nammiti* which do not possess chīṭṭa svaras and those like *Pannagendra sayana* which do not contain the rāga mudra are called *Apurna lakshana rāgamālikas*.

(A few musicians in recent times have added chīṭṭa svaras to the rāgamālika, *Amba ninnu nera nammiti*, but the composer of the piece, Chinni Krishna dāsa did not contemplate chīṭṭa svaras for this composition).

MUDRAS

The varieties of mudras present in a rāgamālika are :—

- (1) *Rāga mudra* Ex. *Nitya Kalyāni*.
- (2) *Vaggeyakkāra mudra* Ex. *Pannagendra sayana*.
- (3) *Prabandha mudra* i.e. the name by which the particular rāgamālika is known.

Ex. (a) *Chaturdasa rāgamālika* in *Sri Viswanātham*.

(b) *Pakshamālika* in *Sudati Mohanānguni*.

- (4) *Rāja mudra* i.e. the name of the patron.

Ex. *Vaidyalinga bhupāla* in *Sri Visvanatham*.

Raga mudra

The rāga mudras present in the sāhityas of rāgamālikas present an interesting study. There are instances wherein the rāga names occur independently and in their natural form as *Bhairavi* in the 6th Khaṇḍika of *Nitya Kalyāni*. In some cases the rāga name is heard when two

words are sounded in succession. Thus in the 7th section of *Pannagadr̥sa* we come across *Ā harinākshi* and the rāga name *Ahari* is thus heard. Another instance is *Arabimānam* அரீ + அபிமாரம் and the name *Ārabhi* is thus heard. *Manasa veritarula* wherein the rāga name *Sāveri* is incidentally heard is also a good example. Rarely a synonymous name is introduced. Thus in the rāgamālīka *Sānamtam* of Svāti Tirunal, instead of the rāga name. *Sudhā tarangini*, the name *Kshira tarangini* is introduced.

Classification

Rāgamālīkas may also be classified into :—

- (1) Wherein each section or khaṇḍika is in one rāga (*Eka raga khaṇḍika*) Ex. *Nityakalyāni* ;
- (2) Wherein each section or khaṇḍika is in two rāgas (*Dviraga khaṇḍika*) Ex. the charanas of the rāgamālīka, *Ambā ninu nera nammiti* ;
- (3) Wherein each section or khaṇḍika is in four rāgas (*Chaturrāgakhaṇḍikā*). Ex the charanas of the rāgamālīka, *Arabimānam* ;
- (4) Wherein the pallavi is sung at the end of each section. Ex. *Pannagendra sayana*.
- (5) Wherein each section is concluded by singing the opening bars of the self-same section. Ex. The 72 *Melaragamlika* of Maha Valdyanatha Iyer.
- (6) Wherein the rāgamālīka is divided into major sections and at the conclusion of each such section, the Pallavi is sung. Thus in the *Chaturdasa rāgamālīka*, after the first six rāgas, there is a string of viloma chitta svaras and at its

conclusion the pallavi is sung. Likewise at the end of the 14th and the last rāga of the piece.

(7) Those with viloma chitta svaras at the end.

(Ex. *Nityakalyāni*.)

The Viloma chitta svara serves to complete the cycle in a Ragamalika.

(8) Those with sahityas for the chitta svaras. Ex. *Pannagādrisa*.

Gānakrama

The gānakrama of a rāgamālīka is the same as that of a kriti with a chitta svara. The pallavi is sung followed by the anupallavi and the chitta svara, or charana and the chitta svara if the composition has not got the anupallavi. At the conclusion of charana and the chitta svara, the pallavi is repeated. Where the chitta svara has a sāhitya, as in the rāgamālīka *Pannagādrisa*, the sāhitya part of the chitta svara is sung after the chitta svara and the pallavi have been sung, and concluded by singing the pallavi once again. In rāgamālīkas, wherein the sections are prefaced with solfa passages in the respective ragas, the solfa passage is first sung and then the sāhitya of the charana is sung. The 72 *Melarāgamālīka* of Mahā Vaidyanātha Ayyar is a good example. In this rāgamālīka, it will also be noticed that each section is concluded by singing the opening bars of the self-same section.

Some of the Prasiddha (well-known) rāgamālīkas are :—

(1) *Nitya kalyani Rāgamālīka*, a typical composition in 8 rāgas by Sītārāmayya.

- (2) *Sānamtam*, a rāgamālīka in the 4 rāgas : Kamalāmanohari, Hamsadhvani, Revaguptī and Sudhātaringini, by Svāti tirunal.
- (3) *Pannagendra sayana*, a beautiful rāgamālīka in 8 ragas by H. H. Swāti Tirunāl Maharaja of Travancore.
- (4) *Pannagadrīsa*

The Rāgamālīka *Pannagādrīsa* contains a beautiful alternative sāhitya in Telugu for the dhātu of *Pannagendra sayana* of Svāti Tirunal. In addition, there is sāhitya herein for the chīṭṭa svara parts as well. This Telugu sāhitya is studded with sparkling gems of rhetorical beauties and svarāksharas.

The research value of this sāhitya lies in the fact that the ragas of the 7th and 8th sections are found to be Ahirī and Bibās. Bibās of Hindusthānī music is the same as Bhupāla (with the antara gāndhāra of Karnatic music and it was perhaps Swāti Tirunāl's intention that the rāga of this last section should be deemed Bibās. At present, the 7th section is sung in Nādanāmakriyā but the progression of the chīṭṭa svara however is not in accord with the svarupa of this raga. When rendered in Āhirī, the chīṭṭasvara is found to be surprisingly true to the rāga. But for this Telugu sāhitya, we would perhaps have not known that Svāti Tirunal composed this khaṇḍika in Ahirī raga. Subsequent enquiries and investigations in Trivandrum and a perusal of some manuscripts have confirmed the conclusion that the rāga of the 7th section is Āhirī.

- (5) *Chaturdasa rāgamālīka* in 14 rāgas by Muthu-swāmy Dīkshitar.

In this rāgamālīka, the viloma krama chīṭṭa svara has also a sāhitya.

- (6) *Simhāsanastite* a rāgamālīka in the 4 rāgas Saurāshtra, Vasanta, Surati and Madhyamāvatī and in Rūpaka tāla by Muthuswamy Dikshitar. The rāgas figuring in this composition are all mangala rāgas i.e. rāgas in which mangalams have been composed.
- (7) *Apurupa raga Chatushtaya Ragamalika* (Siva Bhupate—Desādi tāla) in 4 rāgas, and *Nava ratna Rāgamālīka* (Karuninchumu Lokādhāra Adi tāla) in 9 rāgas; both by Mānāmbuchāvaḍi Venkaṭasubbayyar.

The rāgas figuring in the *Chatushtaya rāgamālīka* are: Pratāpa chintāmani, Abbogi, Vijayasri and Pūrnachandrika; and in the *Navaratna rāgamālīka*: Nāta, Todi, Bhairavi, Kāmbhoji Kalyāni, Athāna, Madhyamāvatī, Nāyaki and Surati. In these two rāgamālīkas, each section is an independent unit by itself and is concluded by singing the opening bars of the self-same section. When a section is over, the next section is commenced without reverting to the pallavi.

- (8) *Ambā ninnu nera nammiti*, a rāgamālīka in 9 rāgas. There are no chīṭṭa svaras in this rāgamālīka and the two halves of each of the 4 charanas are set in two different rāgas. This composition is by Chinnikrishna Dāsa and not by Syāma Sāstri. The chīṭṭa svaras now sung in this ragamalika are recent additions.
- (9) *Ārabhimānam* in Tamil, in 16 rāgas by Tarangampādi Panchanadayyar.

- (10) The *Paksha mālīka Sudati Sri Mohanānguni* in 15 rāgas. This rāgamālīka contains the Prabandha mudra, a viloma krama chīṭṭa svara and a svara and a sāhitya for it.
- (11) The 72 *Mela Rāgamālīka* by Mahā Vaidyanātha Ayyar.

The pallavi of the Rāgamālīka is in Srirāga and is followed by an appropriate chīṭṭa svara and a passage of solkaṭṭu. The charanas are in the 72 mela rāgas.

- (12) The 72 *Rāgānga Rāgamālīka* by Subbarāma Dikshitar and Krishna Kavi.
- (13) *Manasāveritarula* a rāgamālīka in 48 rāgas by Rāmaswāmi Dikshitar.
- (14) *Navaratna Rāgamālīka (Gāravamū ganna)* in 9 rāgas by Subbarāma Dikshitar.
- (15) *Sriramana padma nayana Hari*, a rāgamālīka in 16 rāgas by Tiruvottiyur Tyāgayyar.
- (16) *Dasāvatāra ragamalika : Kamalajasya*—Adi tāla by H. H. Svati Tirunal.
- (17) The *Nakshatra ragamalika* in 27 rāgas.
- (18) The *Murchchanākāraka mela rāgamālīka*.

Note.—The *Sata rāga ratna mālīka* of Tyāgarāja is a garland of 100 kirtanas in different rāgas and in a monumental composition.

In addition to the above composers, Parameswara Bhāgavatar and C. S. Krishnaswami Ayyar (*Sri Gāna lola* in 9 rāgas—Rupaka tāla) also have composed rāgamālīkas.

Rāgamālīka daru is a daru wherein the pallavi, anupallavi and the charanas are set in different rāgas. A fine example of this type is the piece : *Jaya Jaya Gokula bāla* wherein we come across the rāgas : Bhairavi, Athāna, Kāmbhoji. Kālyani and Surati. Nārāyana Tirtha, the author of the daru composed the piece only in Kuranji rāga ; it was later converted into a rāgamālīka by Tiruvottiyur Tyāgayyar.

The Tamil song, *Enakkun irupadam ninaikka varam arulvāi*. figuring in the prologue to Arunāchalakkavirāyar's *Rama natakam* is another example of a song which, originally set by the composer in Saurāshtra rāga—Triputa tāla, has been recast into a rāgamālīka in recent times. In this changed version, the pallavi is set in Kalyāni and the other sections in appropriate rakti rāgas. There are no chitta svaras.

The rāgamālīka kirtana of Sarangapāni, *Kanna talli karuninchi brovumika* in Ādi tāla, consists of a pallavi, anupallavi and three charanas. Each charana consists of four pādas one each pāda is in a separate rāga, the rāga name being incorporated in the sāhitya of each pāda. This composition stands as a unique example of a rāgamālīka kirtana, wherein the dhātu and mātu are by the same composer.

Rāg sāgar in the name for rāgamālīka in Hindustani music.

T ā l a m ā l i k a

Tālamālīka is a composition wherein the different sections are in different tālas, but the entire piece itself is in one and the same rāga. As in rāgamālīkas, in tālamālīkas

also, there should be a naturalness in the sequence of the tālas. The sāhityas of tālamālikas should contain the tāla mudra, i.e., the name of the tāla. Whereas in rāgamālikas the tāla is constant and the rāga change, in tālamālikas the rāga is constant and the tālas change.

We come across tālamālikas in the sphere of manodharma sangīta as well. Herein the musician selects a pallavi and renders it in different tālas, compressing or expanding the original musical theme according to the magnitude of the new tāla. It is only certain classes of pallavis that are eminently suited for this purpose. Tiruvottiyur Tyāgayyar used to delight his audiences by his tālamālika renderings of pallavis.

Pancha tāleswaram is a tālamālika in five sections each section being set in one of the five mārḡi tālas.

Pancha tāleswaram is also a title associated with Vīṇa Nīlakanta Sāstri.

When this Vidwan developed kalpana svaras for a Pallavi in sama eduppu, he had before him 5 disciples reckoning 5 different talas; and his calculations were so accurate that at the conclusion of each round of extempore passages of svaras, the disciples were found to conclude on a whole number of āvartas, enabling the Pallavi to be taken correctly.

Talārnavam was a tālamālika and its sections, udgrāha, dhruva and ābhoga were in different tālas. The sāhitya was either of prose or poetry. This is an obsolete form.

The *makuṭa svara* or the *makuṭa svara sāhitya* has a legitimate place in Rāgamālikas. Is it of a constant length and is sung at the end of each khaṇḍika before the Pallavi.

But that anga has no place in a tālamālika since the sections in this form are of varying length.

R ā g a t ā l a m ā l i k a

Rāgatālamālika is a rāgamālika and a tālamālika rolled into one. Each section is not only in a different rāga and tāla but the rāga mudra and tāla mudra are present in the sāhitya of each section. It is a very difficult type of composition and only composers of extraordinary skill and creative ability can attempt this type. In South Indian music, we have a grand example of this type in the monumental *Rāgatālamālika* of Rāmaswāmy Dikshitar in 108 rāgas and tālas, beginning with the words :—*Nāṭakādi vidyala*.

Srivilāsa, *Sriranga prabandham* and *Umātilaka prabandham* are varieties of rāgatālamālikas.

Rāgamālikas and Rāgatālamālikas are the longest type of compositions in Indian music.

P a d a

Padas (पद पद्य) are scholarly compositions. The term *Pada* was originally used to signify a devotional song. It is in this sense, that we talk of the Kannada padas of Purandara Dāsa (दासर पदगलु) and the Tamil padams of Muttu Tāṇḍavar. In the musical parlance of the modern period, the term is restricted to the type of composition which belongs to the sphere of dance music and which treats of the various aspects of *nāyaka-nāyaki* relationships. Although strictly a dance form, yet the pada is sung in concerts of art music, on account of its musical excellence. A padam ideally rendered will impress one as a stately and dignified ālāpāna in slow tempo. A pada may be described

as a musical monologue. To understand a pada aright and to enter truly into its spirit, one should have some knowledge of the *nāyaka-nāyaki* (lover and the beloved) lakshanas, relationships and their psychology.

One of the outstanding features of Indian culture is the development of the idea of *Sringāra* to a degree of perfection. This accounts for the profusion of songs on the theme of love. In fact there are as many songs on *sringāra* as on *bhakti* (devotion). These two themes provided a fund of material for the Indian composers to draw their inspiration from. The characteristics of the various types of *nāyakas* and *nāyakis* are described in minute detail in the standard works on the subject like the *Sringāra rasa manjari* of Bhānudatta. There are names given to the different types of *nāyakas* and *nāyakis*. Before singing a pada, one should visualise before his mind, the situation in which the pada is sung, by whom it is sung and to whom it is addressed. There are padas sung by the *nāyaka* *nāyaki* and *sakhi*. Kshetrajna, the greatest composer of padas, has composed padas for almost all the possible situations conceived of in the *sringāra sāstra*.

The implied *bhāvas* underlying padas are made explicit through appropriate *abhinayas* in dance concerts. For example, if there is a sentence like सामिकि सरि एव्वरे ना in Telugu, the meaning of which will be "Who is there equal to my Lord?" the implied and suggestive ideas to which *abhinayas* will be performed will be:—

- | | | | |
|-----|--------------|------------|--------------------------|
| (a) | Who is equal | to my lord | in wisdom and learning ? |
| (b) | " | " | generosity and bounty ? |
| (c) | " | " | personality and beauty ? |
| (d) | " | " | valour ? etc. |

Whereas the kīrtana seeks to reach god through praise the pada seeks to attain the same goal through love. The *madhura bhāva* (sweet) method of approach to god is one of the primordial concepts of the Hindu mind. The union of the individual soul with the universal soul, the poetic conception of love, the ideal of spiritualized love, the sufferings of love, the expectation of happiness or the failure to realise the goal are some of the themes found in the padas. The *bhāva* of the *dhātu* and the *bhāva* of the *sāhitya* balance each other and contribute to the unity of the composition. The *sāhityas* of some padas contain far-fetched ideas. Most of the padas treat of *gaurava sringāra* (dignified love.)

The doctrine, that the worship of God, in the *nāyaka nāyaki bhāva* is one of the *sreṣṭha mārgas* (dignified methods) found great support during the medieval period and the earlier part of the post-medieval period. Padas were composed in profusion mostly during these periods.

All padas of a dignified nature are on the theme of *Madhura bhakti*. They admit of a dual meaning : the outward *sringāra* meaning and the inner philosophical meaning (*bahir sringāra* and *antār bhakti*). The characters : *nāyaka*, *nāyaki* and *sakhi* stand respectively as the equivalents of the Lord (*Paramātmā*), the Devotee (*Jīvātmā*) and the Guru who leads the devotee on to the path of mukti (liberation) by his sage counsel. There are hymns by Mānickavāchagar and Āṇḍāl on the theme of *madhura bhakti*.

The *Gīta Govinda* of Jayadeva which is the earliest work of acknowledged merit in this direction, served as a beacon-light to many composers of padas. There is a tradition that Jayadeva re-incarnated himself as Nārāyaṇa Tīrtha and still later as Kṣhetrajña, to write on the same theme, but in different forms.

The feelings and experiences of a devotee in quest of God and the feelings and experiences of a woman, yearning for the *nāyaka* of her choice are corresponding ones and these are immortalised in the padas. The language of the padas though simple, is pregnant with meaning.

Whereas the Telugu padakāras chose Krishna as their hero, the Tamil padakāras chose Subrahmanya instead.

Some padas are of a purely erotic nature. These *pachchi sringāra padas* will not admit of a philosophical meaning by any stretch of imagination. There are also the satirical padas and humorous padas.

The padas of Parimalaranga contain rhetorical beauties like yamakam, (*Sāranga nayanaro*). The humorous padas of Sārangapāni contain many popular sayings. He has written many padas on other themes as well. His *I simala harinakshi* ई सीमल हरिणाक्षि (Kalyāṇī-Ādi) contains the names of some rāgas. The pada *Avāluganṭi māṭala* आवालुगंति माटल (Saveri-Tripura) contains the names of herbs. *Paḍatinestamu* पडतिनेस्तुमु contains the names of trees. *Kaḍapadāṭi rāṇiya* कडपदाटि रानीय (Pantumarāli-Ādi) contains the names of places. *Varakanyā tilaka* वर कन्यातिलक (Gaulipantu - Jhampa) contains the names of medicines. *Kankanamu gaṭṭinādu* कङ्कणमु गट्टिनट्टु (Gaulipantu - Ādi) contains the names of jewels.

The pada has the sections :—pallavi, anupallavi and charana. There may be three or more charanas. There are no sangatis and no terse sanchāras. Sangatis if found, are only later introductions. The music is slow and dignified and flows in a natural manner. (The tempo of a few padas in Tamil is in madhyamakāla). Its diction is simple. The

piece is replete with rāga bhāva and a sustained balance is maintained between the words and the music throughout. The charanas have the same music. Colloquial words figure in the sāhitya. The signature of the composer may occur in the pallavi, anupallavi or the last charana. Musical and literary beauties like svarākshara and antya prāsa are found in some padas (Ex. *Etuvanṭivāde* in Nīlāmbari raga).

In many padas it will be found that the music of the anupallavi repeats itself in the second half or the last quarter of the charana, according as the charana is twice the length, or four times the length of the anupallavi. *Dāri jūchu chunnadi* in Sankarābharana and *Aligite bhāgyamāye* in Huseni stand respectively as examples of these two types. In a few padas, the music of the first half of the charana is found to be the same as that of the pallavi. *Emāṭa lādina* in Yadukulakāmbhoji rāga may be cited as an example.

Occasionally, we come across padas in praise of patrons (வள்ளல்கள்).

Thus from the point of view of the musical structure, padas may be classified into :—

1. Where the music of the charana happens to be the sum of the music of the pallavi and anupallavi. (Ex. *Emāṭa lādina*).
2. Where the music of the anupallavi alone is repeated in the charana. (Ex. *Aligite*).
3. Where the music of all the three angas is different. (Ex. *Telisenura* in Sāveri rāga).

The *sringāra kīrtanās* of Annamāchārya of Tirupati (1424-1503) happen to be the earliest examples of padas in Telugu.

As for the *gānakrama* of a pada, it is the same as that of a *kṛtana* with the divisions, *pallavi*, *anupallavi* and *charana*. But in the case of padas like *Yālane vānipaṭ* (Kāmbhoji) and *Ayyayyo vegaṭāyene* (Nāḍanāmakriya) it is usual to begin with the *anupallavi*. The *anupallavi* followed by the *pallavi* gives a *completed idea and this is a positive advantage from the listener's point of view. In addition, the music of the *anupallavi* is relatively brighter, in as much as its *dhātu* embraces the notes of the upper tetrachord and a few notes of the higher octave. This in part serves to relieve the monotony of the slow-time music characteristic of the pada.

Svarasthāna pada is a composition wherein at the commencement of each *āvarta*, the *svarakṣhara* beauty is met with. Sārangaṇāni's wellknown composition in *Kalyāṇa* rāga, *Adi tāla*, beginning with the words, *Dāni prāyamu padārendlu* is an example.

Samudāya (group) padas. Just like group *kritis*, there are the *group padas*. The classic instance is the *Vijaya Rāghava Pancharatna*, a set of 5 padas composed by Kṣhetrajña in honour of Vijaya Rāghava Naick of Tanjore a great patron of music in those days.

Feelings portrayed in Padas

Amongst concert forms; padas occupy a unique place both on account of their musical content and *sahitya* content ; whereas in *kritis*, the weight is more on the musical content, in sacred songs, the weight is more on *sahitya*. In the padas, a balanced weightage is accorded to both the *dhātu* (music) and *mātu* (*sahitya*).

* This procedure is sometimes adopted even while singing *kritis* like *Mariyadagadura* (Sankarabharana) and *Ela ni daya radu Athana* and for the same reason.

In art musical forms and manodharma sangita generally speaking, one experiences what may be styled as *gāna rasa* or *sangitānanda*, i.e., pure aesthetic joy unconnected with any of the nava rasa. But applied musical forms, some specified rasa is experienced. The elastic nature of the musical form pada affords a fertile field for the composer to depict the various rasas in all their delicate hues and shades.

There are ragas with single rasas and ragas which can portray more than one rasa. The ideas contained in the sahitayas of applied musical forms suggest a particular rasa. In the pada composition, we have the combined stream of the dhātu and the mātu fertilising each other and producing a specific rasa. “Rāga and Rasa” like “Chords and their Effects” is a fascinating subject and is of interest from the point of view of psychology as well. A raga with more than one jiva svara can portray plural rasas. The tempo or speed of a musical composition has much to do in contributing to its rasa. For *Rasānubhava*, the audience must also be a bit cultured. The pada sung at the end of a concert and the Abhinaya performed for a pada in the latter part of a dance programme have their full effect upon an audience because these items are rendered after the audience has been treated to good music. With the saturation point having been reached, the rasas of the padas are experienced in full by the audience.

Sringāra rasa is in a sense an epitome of all the rasas. It is known as *Rasa rāja*. Sringara has been the favourite theme of composers since all rasas come within its fold. The Nayaka performing a heroic act can result in Vīra rasa. The separation of the Nāyaka can result in Karunā rasa. The Nāyaka failing to turn up at the

promised hour, may provoke Raudra rasa in the Nāyaki. The continued unmindfulness of the Nāyaka may provoke in the Nāyaki, the feeling of disgust. The occurrence of an unforeseen pleasant event may kindle Adbhuta rasa in the Nāyaka or Nāyaki.

In the padas, moods like anger expectancy, jealousy, aggressiveness and self-abrasion get pictured in a powerful manner. For compositions to depict a rasa the following conditions must be satisfied :—

- (1) They should be in well-known Rakti ragas.
- (2) Their music should flow in a natural manner.
- (3) The sahitya should not be too short.
- (4) They should be in common talas.
- (5) Excessive gamakas and vichitra kalpanas and other features of an intellectual character should not find a place.
- (6) Technical and literary beauties should be confined to a minimum.

Sringāra depicted in the padas is of the divine type or of the mundane type. The padas on the theme of impliedly divine love are few in number. The characters Nāyikā, Nāyaka and Sakhi stand respectively for the Jivatma, Paramatma and the Gnana Guru who leads the devotee on to the path of Mukti or liberation. The *Jiva Brahma Aikya Vedanta Rahasya* is the theme depicted in such padas. Madhura Bhakti has appealed to many a great composer.

As mentioned on Page 202 all dignified padas admit of a dual meaning. The superficial meaning of a pada like *Emātalādina* (Yadukulakambhoji Raga, Tripata Tala) will be

“ In all her utterances she always talks of you-She stands on the threshold of her house and eagerly looks for you. She is casting her anxious looks on that side and this side of the road to see from which direction you will come and grace her.” In this sahitya, the divine meaning is “the devotee is talking only of you. He or she is standing near the threshold of the house and looks eagerly for your arrival.” This padam is sung by Sakhi addressing the Nayaki.

Mundane love might be the dignified (Gaurava) type or of the voluptuous type. There are padas depicting both these. The delicate and subtle love experience in the lives of cultured human beings are portrayed in an amazing degree of detail in ancient works. It is thrilling to read in this connection the contents of *Sringara rasa manjarī* of Bhanudatta, the *Gita Govinda* of Jayadeva and the padas of Kshetrajna.

Sringara may be of the Sambhoga type caused by union or of the Vipralambha type caused by separation. When the Nayika and Nayaka are embracing each other in ecstasy feelings like joy, pride and conceit are experienced. There are Pachchi sringara padas treating of base love and commercialised love. From their very nature these are detestable to read and sing. One really wonders why some responsible composers should have descended to such a low level and prostituted their gifts in composing such compositions. As an example may be mentioned the tamil pada *Kaiyil panam illāmal*.

The feeling of *Soundarya garvita* is depicted in some padas. The Nāyikā is here excessively alive to her beauty and graceful charm. When the person whom she loves goes after some one else, she becomes highly jealous and taunts

him by saying "Is she more beautiful than I?" (Ex. *Enakkāgilum aval ati sundaramāgairukkirālo?* Begada Raga, Rupaka tala).

Feelings of anger and frustration are portrayed in the pada, *Kāsiki poyyene la* Mukhari raga, Tripura tala. The Nāyika accuses the other Nāyika of compelling their Nāyaka to go to Benares in disgust.

Jealousy and Sarcasm are depicted in the pada *Telisenura* in Sāveri raga, Rupaka tala. The Nayika catches the unfaithful Nayaka red-handed and taunts him face to face thus :

I know all your guiles and tricks.

You are all cheerful in her company but you are always angry here.

You speak nice-sounding words there but have only insolent words to utter here.

You are eloquent in her company, but you are always mum here.

Your faith is all there and your dissembling is all here.

Your love acts are all there, but your excuses are all here.

In the pada, *Indendu vachchitivira* (Surati raga, Chapu tala) the Nayaki sarcastically ridicules the Nayaka for having blundered into her house by some mistake whereas he should have gone to the house of the Lady whom he loves. In the pada *Siva dikshā paru* there is a satire coupled with *bāśya*.

The pada *Vadaraka pove* treats of *viraha vipralambha sringāra*. Karuna rasa is patently seen here. The Nayaki in cold consolation tells the Sakhi in powerful language to go to the Nayaka who has become unfaithful and for whom she once had great love and regard. "Tell him not to come here any more, etc." She recalls the pleasant moments that she spent in his company and now reconciles herself to her sad lot.

In the pada, *Manchi dinamunede*, Anandabhairavi raga-Tripura tala *viyoga vipralambha sringara* is depicted. The dūti tells the nayaki that her lover has promised to come. In expectant joy she replies, "Tell him that I am prepared to receive him with all my best heart." The implied bhāvas in this statement are that she has dressed herself up in a manner pleasing to him, that she has prepared dishes of which he is fond of, etc.

In the pada, *Mundati valenāpai* (Bhairavi raga-Tripura tala) *Ayoga vipralambha sringara* is depicted. A tinge of Raudra rasa is also portrayed here.

In the pada, *Aligite bhāgyamāye* the feeling of bībhatsa is portrayed. The nayika is disgusted with the behaviour of the nayaka and at the same time is alive to her state of utter helplessness.

In the pada, *Dāri jāchuchunnadi* (Sankarabharana raga-Tripura tala) *sampanna sambhoga sringara* is depicted. Herein the sakhi describes in picturesque language how her mistress is awaiting the arrival of the Nayaka.

In the pada, *Evvade* in Sankarabharana raga-Tripura tala, *sambhoga sringara rasa* is depicted.

In the pada "*Payyeda paijeri*" (Nadanamakrīya-Trtputa tala) disappointment and frustration are depicted powerfully. It is inauspicious for married girls to learn this pada and perform abhinaya for it.

There are many padas in Telugu for which parallel padas exist in Tamil treating of the same ideas.

Arivenayya (Athana raga) in Tamil and *Telisenura* (Saveri) in Telugu treat of parallel themes. Likewise are the padas *Kanavan vandazhaikkirān* in Tamil and *Moguchochchi pilachedu* in Telugu. Both are in Sahana raga.

K s h e t r a y y a

Kshetrayya, the greatest composer of Telugu padas has a unique place amongst the musical luminaries of India. He is the father of the musical form, *Padam*. His padas are brimful of rāga bhāva and rasa bhāva. They are saturated with feeling. They have been the admiration of illustrious composers like Tyāgarāja, Syāma Sāstri and others. Musicians as well as scholars derive a perennial delight by singing and listening to his padas. The fact that Kshetrayya's padas figure in the programmes of both music concerts and dance concerts is proof of the sterling worth of their sangita and sāhitya.

Many composers have composed on the alluring theme of Nāyaka-nāyaki bhāva, But Kshetrayya has a special place amongst all of them. He is the most prolific composer on this theme. His sāhityas are highly suggestive. They are in the *kaisiki rīti* and abound in poetic thoughts. There is a pada of his, for every conceivable situation in life.

Kshetrayya is an adept in the art of wielding words and musical phrases. The combined vehicle of words and

music became a powerful weapon in his hands for the portrayal of the various, rasas including delicate shades of those rasas. His compositions when properly rendered have a telling effect. Even trifling situations are portrayed by him in glorious colours. He was a master of the emotional contents of rāgas. This is revealed in his careful choice of rāgas to depict the various degrees of a particular feeling. Even in the case of a feeling like *soka* or grief, there are degrees of *soka* like superficial grief, bearable grief, unbearable grief, very deep grief and heartrending grief and we see Kshetrayya using rāgas like Mukhāri, Ghaṇṭā, Nādanāma-kriya, Punnāgavarali and Āhiri for the purpose. In the padas wherein the nāyaki ventilates her feeling of disgust at the continued absence of the nāyaka, and in padas depicting jealousy, helplessness and foiled expectations, we find how the tunes clothing them offer a powerful commentary on the situations. Padas treating of situations like :—

- (1) the distressed nāyaki giving vent to her feelings to the sakhi,
- (2) the disappointed nayaki talking in a taunting language at the unfaithfulness of the nāyaka,
- (3) the heart-stricken nāyaki deriving consolation by recalling past memories of her association with the nāyaka and
- (4) the joyous nāyaki meeting the nāyaka after his long absence,

offer valuable lakshyas for the study of the subject of rāga and emotion. Kshetrayya's padas may be described as strongly painted musical pictures. The delicate contour of their lines, the vivid touches and their striking finish have a captivating effect upon us. While listening to a pada of Kshetrayya, we feel as if the nāyaki, nāyaka or sakhi singing

the pāda, stands before us in the exact psychological state of mind visualised by Kshetrayya.

Kshetrayya has used only rakti rāgas in his compositions and rightly so. His aim was not simply to create *gāna rasa*. The manner in which he has handled ragas of single rasas like Punnāgavarāli and ragas of multiple rasas like Kāmbhoji deserves careful study. The bulk of his padas are in tripuṭa tala and it is wellknown that this 3+4 time-measure is the most appropriate for dance. The slow tempo of his compositions enables the singer to give embellished renderings and fascinating corner touches. This tempo again enables the dancer to depict the patent and latent bhāvas in the sāhityas with ease, freedom and accuracy.

The names of some of the prominent composers of padas, their signatures and the languages in which they have composed are given in the following Table :—

Table XXII

| Composer's Name | Signature | Language |
|---|--|----------|
| Kshetrayya ... | Muvvagopāla ... | Telugu |
| Sārangapāni ... | Venugopāla ... | Telugu |
| Muvvalur Sabhāpati Ayyar } | Rājagopāla ... | Telugu |
| Ghanam Sinayya ... | Mannāruranga ... | Telugu |
| Subbarāmayyar of Vaithīswarankovil } | Subbaraman ... | Tamil |
| Ghanam Krishnayyar | Muthukkumāra or the equivalent, Velava, etc. } | Tamil |
| Kavi Kunjara Bhārati | Kavikunjara ... | Tamil |

Other prominent composers of Telugu padas are :—
 Shāhji Mahārājah of Tanjore, Kārveṇnagar Govindasā-
 mayya, Pedda Dāsari, Parimalaranga, Kastūriranga, Yuva-
 ranga, Merattur Venkaṭarāma Sāstri, Sobhanagiri Vāru,
 Ghaṭapalli Vāru, Bollapuramu Vāru, Jaṭapalli Vāru,
 Inukonda Vāru, Sivarāmapuramu Vāru, Vēnangi Vāru,
 Mallikārjunudu, Virabhadrayya and Kavi Mātrubbūtayya.

Māmbazha Kavirāyar has composed beautiful padas
 in Tamil.

J a v a l i

Contrasted with the padas, which are songs of divine
 love or earnest and respectable love, are the *jāvalis*, which
 are songs treating of light love. They are songs of an erotic
 nature. They are mundane and sensuous in concept and
 spirit. The bright, attractive and catchy music in which
 they are clothed is mainly responsible for their popularity.
 The music is generally in madhyamakāla. Javalis are in
 common rāgas and talas. Some of them are in attractive
 desya ragas like Pharaz. Janjhūṭi, Kāfi, Behāg and Hamir-
 kalyāni. There are javalis sung by the *nāyaka*, and *nāyaki*
 and the *sakhi*. The *nāyika-nāyaka*, conventions bereft of
 their dignity to some extent, are seen in this form. The
 language is usually colloquial and sometimes obscene.
 Compared to the pada, the characters figuring in a javali are
 of a lower status.

Jāvalis are pieces belonging to the sphere of light
 classical music. They are rendered during the post-Pallavi
 part of a concert programme. They are also used in dance
 concerts. The catchy and lilting nature of the tunes of
 javalis appeal to the initiated as well as the uninitiated.

Javalis are usually set in Adi, Rupaka and Chapu talas. The Javali *Nīmāṭale māyanura* (Purvakalyani raga) is set in the viloma chapu tala (4+3 rhythm) and this is a rare example.

The jāvali had its birth in the nineteenth century. The word jāvali can be traced to the Kannada word *jāvadī*, which means a kind of lewd poetry. The fluency of musical flow is a characteristic feature of jāvalis. These love lyrics are clothed in a lighter and popular type of classical music. The deep and penetrating character of the bhāvas and dhātus, so characteristic of the pada, is absent in this form. Some jāvalis have sangatis. A few musicians occasionally sing kalpana svaras for this amorous form. There are jāvalis in Telugu and Kannada. This form corresponds to the *ghazal* of Hindusthāni music.

Whereas the *padanāyaka* is a dignified character, no such convention is attached to the nāyaka in jāvalis. The theme of nāyaki pining for the lover of her choice is there but both are human characters and are actuated by human desires and motives. The sāhityas of jāvalis do not admit of the dual interpretation: agapporul (அகப்பொருள்) inner meaning and purapporul (புறப்பொருள்) outward or apparent meaning so characteristic of the padas and wherein human nāyakis and divine or dignified nāyakas figure. Unfaithful nāyakas are commonly seen in jāvalis.

There are jāvalis in slow tempo like *Sakhi prāna* in Janjhūṭi rāga and jāvalis in quick tempo like *Vaddani ne* in Hindusthān Kāpi rāga. Jāvalis like *Pāripovalera* (Bilahari rāga—Rūpaka tāla) of Paṭṭābhirāmayya contain rhetorical beauties.

To lend attraction to the tune, sometimes liberties are taken with the grammar of the rāga. Phrases suggestive of

other rāgas and phrases foreign to the rāga are introduced. This license is allowed only in jāvalis. *Emandu ne Muddu Bālāmani* in Mukhārī rāga and *Apadūrukulonaitine* in Khamas rāga are examples. In the former, a phrase suggestive of Hindusthani Kafi occurs in the charana. In the latter, the opening phrases of the charana are suggestive of Hindusthāni Behag.

Chīṭṭa svaras are out of place in jāvalis although Ramnad Srinivāsa Ayyangār has introduced a chīṭṭa svara to his jāvali, *Vega nivu vāni rammanave* in Surati rāga.

Sivaramayya of Karur has composed a jāvali introducing sentences and phrases in English amidst Telugu words, and without offending the rules of prosody. This sounds like a novel manipravālam. The following relevant portions of the composition will bear this out :—

Kharaharapriya rāga – Ādī tāla

Pallavi

Oh my lovely లలనా : ఏలనే పొమ్మంటి ||

Anupallavi

ఏమోయని యంటి - కామిని నిన్ను ||

Charanas

1. కొగలింపువేళ కాంతుడు ఆడిన
కపటమాటలన్ని కనుగొంటివేమో ||
2. ఇటువంటి step, ts it fit to take ?
Sit a while here – let me convince you ||
3. ఎవరివద్దను don't be angry
శివరాముని పదముల పాడు ||

The *jāvali* has the sections : *pallavi*, *anupallavi* and *charana*. There may be one or more *charanas*. Some *jāvalis* do not have an *anupallavi*. (Ex. *Adi nīpāi marulukonnadi*—*Yamunā kalyani raga*.) The *charanas* have the same *ādihātu*. In a few *jāvalis*, the music of the *charanas* is found to be the same as that of the *anupallavi* (Ex. *Innālla vale gāde*-*Pharaz rāga*). Where the length of the *charana* happens to be twice that of the *anupallavi*, the music of the latter part of the *charana* will be found to be the same as that of *anupallavi*. (Ex. *Vaddani ne* in *Hindusthāni Kapi rāga*).

The *gānakrama* of this form is the same as that of a song with the sections : *pallavi*, *anupallavi* and *charana*.

(1) Dharmapuri Subbarāyar (mudra : *Dharmapuri*), (2) Paṭṭābhirāmayya (mudra : *Tālavanesa*), (3) Svātī Tirunāl Mahārājah (mudra : *Padmanābha*), (4) Chandrasekhara Sāstri of Bangalore (mudra : *Bālachandra*), (5) Bellary Rāja Rao (mudra : *Tirupatīsa*), (6) Patnam Subrahmanya Iyer, (mudra : *Venkaṭesa*), (7) Sivarāmayya (mudra : *Sivarāma*), (8) Vidyāla Nārāyanaswāmī (mudra : *Tirupatipura*), (9) Rāmnad Srinivasa Iyengār (mudra : *Srinivāsa*) and (10) Venkatagiriappa of Hyderabad are the prominent composers of *jāvalis*.

D a r u

Daru (దరు) is one of the types of compositions belonging to the sphere of applied music. It figures in operas and dance dramas. It is a story song. It may be on a love theme or on a historical or purānic theme ; it may also be in praise of a patron. The music is ordinarily in *madhyamakāla*. There is a profusion of words in the *sāhitya*. Arunāchala Kavirāyar's *darus* figuring in the *Rāma Nātakam* are a class by themselves. Most of the *darus* herein contain a

Tamil proverb. Annāsawāmi Sāstri's *Kāminchi yunnadira* “కామించి యున్నదిరా” (Kedāra gaula rāga - Rūpaka tāla) in praise of his patron, the Zamindar of Uḍaiyarpālaiyam is a wellknown *daru*.

The word *daru* can be traced to the ancient form *dhruva*. The *pravesika daru* or the *Pātra pravesa daru* is the entrance song in dance dramas and it is a beautiful composition. *Varnana daru* is a descriptive song. *Samvāda daru* is a musical dialogue. *Uttara-pratyuttara daru* is also a dialogue wherein statements and counter-statements are made. *Kōlātṭa daru* is used in stick play. *Konangi daru* is the song associated with the Divine clown Konangi Dāsari. *Svagata daru* is a musical soliloquy.

Whereas *kīrtanas* are songs in praise of God, *darus* are songs narrating a part of a story or an episode.

The *darus* have the sections: *pallavi*, *anupallavi* and *charana*. Some of them are in couplets or quatrains. Some *darus* have *jatis* or *solkaṭṭu* (శాల్కట్టు). The presence of a number of *charanas*, the *charanas* being sung to the same *dhātu* is a characteristic feature of *darus*. *Merattur Venkatarāma Sāstri* has composed some beautiful *darus* in Telugu.

Jakkini darus are interesting compositions. The *mātu* of the first section consists entirely of *jatis* and we come across *sāhitya* in the second part. The occurrence of *madhyamakāla* passages adds liveliness to the piece. These compositions belong to the medieval period and we find in some of them, rare time-measures like *Kurujhampe* O | s | s (10 akṣarakālas for an āvarta).

Oradi Kirtanai, Padam and Daru

Oraḍi kīrtanai (ஓரடி கீர்த்தனை), *Oraḍi padam* (ஓரடிப் பதம்) and *Oraḍi daru* (ஓரடி தரு) are long forms of the respective types and belong to the realm of applied music. These are Tamil forms and have the divisions pallavi, anu-pallavi and charana. The characteristic feature of these compositions is the presence of unduly long charanas. Excepting for the concluding part, the remaining pādas of a charana are sung to the same dhātu. Since the interest of these forms centres mainly round the sāhitya, the repetition of the same dhātu does not bore a listener. The charanas of some darus have madhyamakāla sāhityas. Long narratives, picturesque accounts of the glories of the cities of ancient India and description of battle scenes are fit themes for these long forms.

The gānakrama of the daru as well as the above three forms is the same as that of a kīrtana.

Tillāna

Tillāna is a short and crisp form. It is principally a dance form. On account of its brisk and attractive music it is also sung towards the close of a music concert. It usually begins with jatis. The name *Tillānā* is constituted of the rhythmic syllables : *ti lā nā*.

The *tillānā* has its counterpart in the desya type, *tīrti tillānā*. Its tempo is usually madhyamakāla. Its music is brisk and lively. The *mātu* consists of *jatis* interspersed with svaras and ordinary words.

Tillana is one of the liveliest of musical forms. It is interesting to hear. It came to be composed by classical

composers who lived in the 18th century. In a music concert, after the long-drawn-out pallavi, it comes as a pleasing variety. In a dance concert also, it comes as a pleasing variety after the abhinaya for the long drawn-out padam. In the Harikatha kalakshepam also, after a long discourse, sometimes bordering upon monotony, the tiilana comes as a welcome variety. Tillanas are widely learnt.

The popularity of this form of composition is due to the fact that it has got in it the rhythmical solfa syllables *ta ka ta ri ki ta na ka*; the ordinary syllables and also a sprinkling of sahitya. The solkattu was a feature of the earlier prabandhas. It was referred to as *pāṭam*. There was a section in the medieval prabandhas, called the *pāṭava khanda*. Jatis by themselves are attractive and when brisk passages of jatis are tacked on to the sahitya the composition naturally becomes very fascinating.

Classification

Tillanas may be classified into those which are *concert forms*, that is intended for being used in concerts and those which are *dance forms*, that is intended for being used in dance concerts. In tillanas intended as concert forms, the composers have paid attention to the raga bhava. Sometimes they are in slow tempo. The tillana in Vasanta raga *jham jham tarita jham* of Pallavi Sesha Iyer may be mentioned as an example. Sangatis also adorn tillanas of this type. Tillanas which are intended as dance forms are generally in medium tempo and the jatis are arranged so as to

give scope for display of a variety of foot work. Whereas in the tillanas belonging to the group of concert forms, all the kinds of syllables pertaining to the paṭam will occur, in the tillanas belonging to the group of dance forms, the drum syllables will mostly occur.

Tillanas have only one charana and the signature of the composer occurs in the charana. Where there is an anupallavi and charana, the anupallavi will consist of jatis alone; but where the compositions consist of pallavi and anupallavi alone, the anupallavi will have the jatis, chittasvaras and sahitya. Where there is a distinct charana, it will have words, solfa syllables and jatis.

The tillana is a constant item in dance concerts. It gives scope to the dancer to display her skill in foot work. It has been the tradition for a Harikatha performer to sing a tillana after the purva pīṭhika is over. The singing of a tillana at that time, ensures the creation of musical atmosphere and the subsequent enjoyment of the Harikatha becomes ensured.

The tillana figures in the post-pallavi part of a concert programme. It is a constant item in dance concerts. If in the course of his discourse, the Bhāgavata finds that a section of the audience has gone a bit drowsy he would re-establish the atmosphere of liveliness by suddenly singing a tillana in quick tempo. The audience immediately react. They sit up and listen to with attention. To achieve the same end or even to silence the people

who continue to talk and distract the attention of their neighbours, the Bhāgavata may sometimes resort to a *Puṇḍarikam*.

There are popular tillanas and scholarly tillanas. The tillana in Kānada raga in Simhanandana tala beginning with the words: *Gauri nāyaka* is one of the crowning contributions of Maha Vaidyanatha Iyer to the repertoire of South Indian music. This composition is in Sanskrit language. The entire composition consists of two avartas. The first avarta consists of words and the second of jatis. There are no svara passages. This is the only tillana that we have in the Simhanandana tala. The *Kamba Rāmāyana tillāna* of Kundrakkudi Krishnayyar is also a scholarly composition,

The singing of a tillana gives a good training to the tongue since sometimes jatis in the 4th degree of speed have to be sung with clearness. The practice of tillanas also gives a good training to the violinist and the veena, since they acquire training in swift bowing and fast plucking. The practice of tillana gives a good training to the flutist since he gets practice in triple tonguing and quadruple tonguing to produce these fast jatis.

There are tillanas which have to be grouped under classical music and there are tillanas which have to be grouped under light classical music.

There are instances of tillana which were occasioned by particular incidents in the lives of composers. The tillana

In Dhanyasi raga, *Dhim dhim tom ta da da ra dhim* of Pallavi Seshayyar is a good example.

The sahitya of the tillanas may be sanskrit, telugu or tamil.

Tarāna is the counterpart of Tillana in Hindusthani music. It is a classical form. It originated as a dance form.

This lovely form has the sections : pallavi, anupallavi and charana. The sections have different dhātus. There are instances of tillānas with a pallavi and anupallavi alone or a pallavi and charana alone. Such compositions are as complete as the dvidhatu prabandhas, ugābhogas and kritis with samashti (समष्टि) charanas. The pallavi and anupallavi usually consist of jatis and the charana of words, solfa syllables and jatis. Some tillānas have beautiful sangatis. The tillāna *Jham jham tarita jham* in Vasanta rāga, Ādi tāla of Pallavi Seshayyar is a good example. This piece is also an example of a tillānā in slow tempo.

Tillānas are composed in Ādi and Rupaka talas. Ramnad Srinivasa Iyengar has to his credit a Tillana in Lakshmiṣa tala (one of the 108 talas).

The gānakrama of the tillāna is the same as that of a composition with the divisions : pallavi, anupallavi and charana.

Jāvalis and tillānas are examples of smaller forms and will not take more than four to six minutes to perform.

In addition to the composers referred to above, Virabhadrayya, H H. Swāti Tirunāl Mahārajah of Travancore, Ponnayya, Pallavi Seshayyar, Mysore Sadāsiva Rao, Patnam Subrahmanya Ayyar, Vina Seshanna of Mysore and Ramnad Srinivasa Ayyangar are some of the prominent composers of this type of composition.

Tillāna daru

Tillānā daru is a composition like the *tillānā* with the *angas*: *pallavi*, *anupallavi* and *charana*. But the major portion of the *mātu* consists of words after the model of a *daru*. *Tillāna daru* is thus a *misra prabandha*. Krishna-swamy Ayya'r *Tillāna daru* in *Surāṭi* raga, *Ādi tāla*, beginning with the *jati* "*Nādiri dāni tomdari dāni*" is an excellent example.

CHAPTER VIII

FOLK MUSIC

Few countries in the world can claim to have developed a system of art music. But all countries including those inhabited by aborigines have developed folk music and folk dance. Folk music, folk dance and folk drama have a distinct place in the cultural heritage of a country. They play an important part in the life of the common folk. They develop spontaneously. The folk music of all countries possesses certain common characteristics. Intended as they are for being sung by rustic folk with untrained voices, their compass is limited. They are characterised by simple music and easy rhythm. Folk music, folk dance and folk drama are older than classical music, classical dance and classical drama.

Under folk music is included all the songs that do not strictly come within the sphere of art music. Folk music comes mostly through *anādi sampradāya* or unknown authorship, as opposed to art music which is the contribution of known *vāggeyakāras*. There was no law-giver or *lakshanakāra* to determine and define the *lakshana* and growth of folk music. Folk music is the foundation upon which the later classical music developed. *Tyāgarāja* amongst classical composers has done a distinct service to South Indian music by immortalising many folk tunes current in his time, in his *Operas*, *Divyanāma kirtanas* and *Utsava sampradāya kirtanas*.

Folk music, called variously பொது ஜனகானம், பாமர ஜன கானம், நாட்டுப்பாட்டு, நாடோடிப்பாட்டு, S. III—15

వల్లె పాటలు, జానపదము, గ్రామ్యగానం and లోక గీత్ is the music of the dumb villagers. It is the privileged possession of the millions of men and women of a country. It affords endless solace to the weary farmer and the labourer when they return home after a day's hard toil. It is the music which gives infinite delight and pleasure to the housewife and the householder. It is the music which is sung daily in the homes of hundreds of millions of men and women, old and young. It is the music of the masses. It is these rustic, uncouth village songs that have a pedigree longer than that of classical music. Folk songs have a charm, all their own and please us the moment we hear them. As examples of simple beautiful melodies, they remain unsurpassed. To listen to folk songs in their pristine purity, one should go to villages removed some 50 to 60 miles away from the railway station, or to places which have not yet succumbed to the influences of modern civilisation.

Classical music and folk music : Points of difference.

The function of folk music is primarily entertainment. It is a pleasant type of light music. It just stops with making a superficial and temporary appeal to our emotions. Classical music has a purpose higher than mere entertainment. Besides its appeal to our intellect and emotion, it takes us to the realm of the *Supreme* and helps us to taste something of the celestial bliss. Classical music enlarges our imagination, purges the mind of unclean feelings and elevates us. The creation of *Ānanda rasa* (emotional joy) is the purpose of classical music.

For a proper appreciation of classical music one needs to know its science. Classical music is generally confined

to the metropolis and to some important towns and centres. Occasionally we hear classical music even in rural parts, but such parts always happen to be either musical centres or are connected with the name of some illustrious composer or musician who flourished there, at a not far-off date. Classical music is essentially intellectual music and is the music of the *upper ten thousand*.

Folk songs are perhaps the one means of discovering the real feelings and ideas of a people. Their weals and woes find a place there. Verses are added to, or subtracted from, as new ideas come in and old ones pass away. The up-to-date inner feelings of a people always find expression in their folk songs. The folk songs are thus kept dynamic. Although these songs never rise to the level of set literature, yet they are the faithful reflection of all popular sentiments and beliefs.

There is a profusion of folk songs in the South Indian languages. Their *dhātus* or musical settings have a peculiarity of their own. With the exception of the *prati madhyama* (tivar ma or F sharp), all the other eleven notes of the *sthāyi* figure in them. In some pieces, even subtle *srutis* can be heard. Since the notes are, in most cases, sung in a plain, unadorned manner and since the compass of most of the tunes is limited, it is not possible to assign specific *rāgas* to many of these songs. Some songs are very crude, uncouth and primitive and comprise only three or four notes. But marriage songs and folk songs of a *refined nature* are in well-known old and popular *rāgas*. Some songs are literally packed with words. The music and the *sāhitya* being simple, there is no place for *sangatīs* (variations) and vowel extensions. The *varek gamaka*

(grace) is present in some songs. The compass of most folk songs embraces the upper tetrachord of the lower octave and the lower tetrachord of the middle octave. Songs are mostly in couplets or quatrains. The division into pallavi, anupallavi and charana is noticed only in a few instances, and these are compositions of a later period.

Some of the recognizable rāgas in folk music of the *refined type* are, Punnāgavarāli, Nādanāmakriya, Anandabhairavi, Saindhavi, Kuranji, Navaroj and Nilāmbari. The Kuranji rāga had its origin in the *kuram* (குறம்) songs. Of the time-measures, Adī, Rūpaka and Chāpu inclusive of the Misra, Khanda and Tisra varieties, are frequently met with. Songs in tisra gati are also seen. Though many songs begin in sama graha, songs in the anagata graha are not uncommon. The tunes of the songs used in sorcery, witch-craft, demon worship and Kālī worship are of an awe-inspiring character.

Themes of folk songs

The theme of a folk song is never serious and the language used is not of a high order. The laws of prosody are surprisingly enough, adhered to. Some folk songs teem with rhetorical beauties. The fantastic antya prāsas present in a few songs, add to their humour and general effect. Sometimes we come across songs in the andādi (அந்தாதி) style. In South India, there is a folk song for every event in life.

The ideas in the sāhityas of some folk songs are highly suggestive and thought-provoking. There is the famous story told of the great Tamil poet Kambar, that one evening he heard the men working on a well sweep or

picottah (ஏற்றம்) sing a song and as the sun was sinking in the westren horizon they stopped with the line : முங்கிலிகு மேலே தூங்கும் பனிரீரே (On the leaf of the bamboo tree, the sleeping dew drops). The poet was wondering what the succeeding line could be. He brooded and brooded and nothing struck him. His curiosity was so much roused that he resolved to spend the night in the open and wait for the morn, when the men would come back for plying the water lift. The morning came and the workmen, fresh with vigour resumed their song. They continued, முங்கிலிகு மேலே தூங்கும் பனிரீரே, தூங்கும் பனிரீரை வாங்கும் கதிரோனே (The sleeping dew drops, disappearing before the sun). On listening to the second line, Kambar was filled with amazement and wondered how the logical idea contained in the second line did not strike him. The popular saying : ஏற்றப் பாட்டுக்கு எதிர் பாட்டில்லை (There is no counter song to a well sweep song) has come into existence since that incident.

When the baling of water is done without music, it is called ஊமை ஏற்றம் i.e. dumb lifting.

It is a pity that with the advent of power driven pump, ஏற்றப் பாட்டு is fast dying out.

The folk songs of South India are a treasure-house of historical and sociological information. The occupational songs, tribal songs, marriage songs, worship songs and ballads especially contain a main of information. Songs relating to palmistry and astrology and songs relating to the curative propertles of herbs and special herbs useful for curing particular diseases are interesting. On the lighter side, we have the humorous songs, teeming with meaningless

alliterations, fantastic rhymes and lazy colloquialisms. The unconnected nature of the topics dealt with in the interminable verses of folk songs is due to the fact that from time to time, new verses on current events and incidents are composed and added. For instance, in the *Muthu Virāya Pāṭṭu* (முத்துவிராயி பாட்டு) there is a stanza containing a reference to the Whiteman's money. In the *Muthālamman Pāṭṭu* (முத்தாலம்மன் பாட்டு) there is a reference to the bamboo bobbins and links of a cotton mill.

In addition to being a stimulant to workers, occupational songs serve to regulate the work by their rhythm. When the amount of work turned over during the duration of a bar or āvarta is known, it is possible to calculate the total amount of work that will be turned out at the end of the song. For example, imagine a huge log of wood being pushed by a batch of workers from one place to another. Simultaneous push by all, at the precise moment is very important for the successful accomplishment of the task. The tune used in such cases furnishes the clue to the moment when they should all apply force.

In the following simple tune, all the workers simultaneously push the log when the two underlined notes (shadja) are sung:

Notes of Kharaharapriya raga—Ādi tāla (Tisra gati) 

| | | |
|-----------------------------|-----------|-----------|
| 4 | ○ | ○ |
| S, R, G r S, - S, R, G r S, | S ; ; ; ; | S ; ; ; ; |

From the distance travelled by the log in the space of one āvarta, it will be possible to say when the log will move on to the required place. Likewise in the case of well sweep songs (எழும்புப் பரட்டு), it will be possible to calculate the total number of pails of water that would have been drawn from a well for irrigation purposes, during a given space of time. Rowing songs wherein the oars are dipped into water by the crew at regular intervals and pounding songs wherein the pestles are lowered into the mortar at regular intervals to crush the grain are other instances of songs for concerted action.

Labour songs serve to relieve the dullness and monotony of the work and also lighten the strain to some extent. The sāhityas of some of these songs deal with the details of time-honoured occupations like mat-making etc.

Some folk tunes have specific names. When such a name is mentioned on the top of a song, every one knows how to sing it. Such names as *Ānandakalippu*, *Nondichindu*, *Odam* (ஒடம்) or *Kappal* and *Lāvani* may be mentioned in this connection. Even in cases where two or three different varieties of tunes exist under the same name, the metre and the structure of the sāhitya will give the clue to the particular tune that is intended.

The catchy nature of folk tunes has attracted the attention of many a classical composer. They wrote their own sāhityas for those tunes and have thus contributed to the immortality of these tunes. The names of Tyāgarāja, Gopālakrishna Bhārati and Rāmaswāmy Sivan may be mentioned in this connection. Many folk tunes have found a place in Bhajana songs.

The rural inhabitants of India are as proud of their folk music as their brethern in Bavaria or Ireland.

Classification

From the point of view of their musical construction, folk songs may be classified under two main heads :—

1. Those of a *rustic* type—*e.g.*, the agricultural, craft and occupation songs.
2. Those of a *refined* type—*e.g.*, the purāṇic songs and marriage songs.

Songs of the former class are mostly found in rural parts and are current amongst the lower strata of society. The music though crude is nevertheless charming. Songs of the latter class have a somewhat polished music and are in some of the well recognised rāgas. The Padyam (பத்யம்), Lāli (லாலி), Nalangu (நலங்கு), Unjal (ஊஞ்சல்), Odam (ஓடம்) and Suvvi (சுவவி) are all instance of this latter class.

Amongst the Tōḍas, Bāḍagas and Irulars of the Nīlagiris, one comes across genuine examples of primitive music and primitive dance.

There are folk songs intended for being sung by :—

- (1) Individuals
- (2) Groups
- (3) An individual and a group alternately, and
- (4) Two groups alternatively.

Apt choric phrases for the group will be found in the third and fourth cases.

There are folk songs intended for being sung by men alone or women alone and also songs for being sung by men and women, alternately or together.

From the point view of their subject matter, folk songs may be classified into :—

1. *Moral Songs*.—Teaching morals and principles of ethics and the manner in which one should conduct himself in society ; நீதிப்பாட்டு and ஒழுக்கப்பாட்டு are examples.

2. *Philosophical Songs*.—Teaching the philosophy of life ; வேதாந்தப் பாட்டுகள்.

3. *Proverbial songs* containing adages, proverbs and sayings of great sages ; பழமொழிகள், பொன்மொழிகள் லோகொஃது, ஸாஸ்திரொஃது, நானுடி.

4. *Ceremonial Songs and Ritualistic or Functional songs*.—நோம்புப் பாட்டுகள், சடங்குப்பாட்டுகள். Songs sung on occasions like birth, nāmakaranam (naming ceremony), cradling, marriage, death and nuptial ceremonies.

Masahkai song (மசக்கைப் பாட்டுகள்) are sung during வளைகாப்பு and வீமந்தம் ceremonies of pregnant women.

The Badaga and Coorg songs relating to some of the above functions are especially worthy of mention.

5. *Occupational Songs*.—Under this head come the occupation and craft songs, milkmaid's songs, load carrying songs, fishermen songs, songs of the cart-pullers and drawers of water from wells for irrigation purposes and generally the songs of the working classes. The barge songs

(படகோட்டி பாட்டுகள்) and the Malabar boat songs come under this group. Songs of this group are generally in the colloquial dialect. The *Pestle songs* (உலக்கைப் பாட்டு) and the *Vallaippattu* (வள்ளைப் பாட்டு) sung by women while pounding the grain are wellknown. தொழில் பாட்டு, இடைச்சிபாட்டு, குறவன்பாட்டு, பாம்பாட்டிப் பாட்டு, நடுகை பாட்டு and Vendor's songs are examples of occupational songs.

The music of the *Doli* bearers on the Tirupati Hills, which consists of only three notes, (Shadja, Chatussruti-rishabha and Sādhārana gāndhāra) is an interesting example under this group, and furnish examples of primitive music.

The music runs as follows :—

(A) S R; (B) R S; (A) S R; (B) R S; ||

(A) G R; (B) S R; (A) S R; (B) R S; ||

The music is just sung to the syllable *hō*. A is the bearer going in front and B the bearer at the rear. The *Doli* is a small cradle suspended from the centre of a long bamboo pole. The music sung by A is like a question and the music sung by B is like an answer. This is a primitive form of antiphonal music.

6. *Agricultural songs*.—Under this head, come the songs relating to rainfall, songs relating to the various seasons of the year and songs sung on the occasion of the sowing of seeds, ploughing, transplanting, weeding and planting of crops and the harvest songs. The உழத்திப் பாட்டு (ploughwomen's song), பண்ணைப் பாட்டு, விவசாயப்பாட்டு, நடவுப் பாட்டு, ஏர்மங்கலப்பாட்டு ஏற்றப் பாட்டு, come under this group. In the wheat plains of the

North, singers and drummers are engaged to perform, during harvest time. The labourers working to the accompaniment of music and rhythm turn out more work.

Mugavaippattu (முகவைப் பாட்டு) is the song sung during the treading of the grain on the threshing floor by cattle.

7. *Rain songs*.—In tracts which have no irrigation facilities and which are totally dependent upon rain (மானம் பார்த்த சீமை), rain songs are sung in times of drought. On such occasions, it is also the practice to requisition the services of seven oduvars (reciters of *Tevaram*) to sing the seven hymns of the *Tevaram* in the Pan (பண்) Megaragakurinji (மேகராகக் குறிஞ்சி) by way of invoking the seven clouds (ஸப்த மேகங்கள்) and produce rain.

8. *Cradle songs*.—Mother's songs (lullabies) composed for and sung to children. There are many such swing songs (ஊசல், தொடட்டில் பாட்டு, தாலாட்டு) in the South Indian languages and most of them are in the Nilāmbarī rāga, Ānandabhairavī rāga or Yadukulakāmbhojī rāga.

9. *Devotional and Worship songs*.—Songs of prayer and songs in praise of the presiding deities of villages.

The *Sopānam* songs of the west coast and the (*Pūiāripattu* (பூசாரிப் பாட்டு, உடுக்கைப் பாட்டு), and the various songs sung in Māriyamman and Kālī temples are examples.

The *Sopānam* songs are sung by the people belonging to the Kurup caste. They play the cymbals while the Mārars, provide the drum accompaniment by playing on the Edakka (எடக்க).

10. *Tribal songs*.—Every tribe in India has its own characteristic song which relates amongst other things the origin and history of the tribe, its great ancestors, its hoary traditions, its time-honoured profession etc. These songs consist of a series of stanzas and the tribes take a patriotic delight in singing them. In fact on the occasion of important annual celebrations, the tribal song is given precedence over others.

Songs relating to குலவளம், நாட்டுவளம் & மலைவளம் are sung by the Kuratti.

11. *Craft songs*.—The *sāhitya* herein relates to the technique of their calling like the process of mat-making etc.

12. *Historical songs*.—These are in the style of the ballads and are of popular interest. Their themes relate to historic events of great significance. *Rājā Desingu songs*, *Bobbili pāṭa* and the *Powāḍas* of Mahārāshtra are only too wellknown.

13. *Epic and purānic songs*.—These are songs celebrating the valorous deeds of the great epic and purānic heroes like Rāma. Krishna and Muruga. There are a countless number of songs of this type current amongst the masses. Songs on heroic themes have a powerful appeal.

14. *Songs in praise of local heroes*.—Every important village has its own hero and there are songs in praise of such heroes. The *Kaṭṭa Bomman Pāṭu* (கட்ட பொம்மன் பாட்டு), *Umayyan pāṭu* (ஊமையப்பன் பாட்டு) and the *Chandana Devan Pāṭu* (சந்தன தேவன் பாட்டு) are well-known examples.

15. *Congregational songs*.—Songs for groups; the Kummi (கும்மி), Kolāttam (கோலாட்டம், தண்டலாஸ்யம்) and Pinnal Kolattam (பின்னல் கோலாட்டம்) songs,

These are *recreational songs*. Bends, Hops, Jumps, Skips and graceful steps are the marked features of the dances of the participants herein. The circular formation of the Kummi is able to accommodate more and more people as and when they come and join.

Pinnal kolattam or stick-play with ropes is an interesting folk dance. 8 girls or 12 girls stand in a circle to start with and they march inwards and outwards with rhythmic steps to the accompaniment of music. The type of march results in particular plaits being formed with the ropes. The whole thing is done in an artistic manner. There are the patterns of plaits like கரும்பு (sugar cane) தாழம்பூ (screwpine), சங்கிலி (chain), பூ பின்னல் (flower pattern), பாம்பு (snake), தாம்புக்கயிறு (coir) etc. The plaits are untwined later to the accompaniment of music.

There are various types of kummis ranging from the simplest to the most complicated. The songs for Pinnal kolāttam are interesting.

16. *Riddle songs*.—(புதிர்ப் பாட்டுகள்) which present intelligent puzzles for solution during leisure hours.

17. *Satirical songs*.—(பரிகாசப் பாட்டுகள்) and the ஏசல். The satirical songs sung by the lady members of the bride's party and the bride-groom's party during marriage dinners, provide a good deal of mirth and merriment. Women skilled in singing such songs (சம்மந்திப் பாட்டுகள்) are sometimes specially engaged to sing on behalf of each party.

18. *Songs for games.*—The *Kashakkodi* (கழக்கோடி) and the *ammānai* அம்மானை songs. These are for a game with three wooden balls. *Ezhāngal āttam* (ஏழாங்கல் ஆட்டம்) is a game played with seven pebbles or கழக்கோடி.

19. *Songs relating to cures of ailments.*—Remedies for the various ailments and the curative effects and medicinal properties of herbs are mentioned in these songs.

20. *Health songs.*—Songs giving tips for healthy living. ஸுகாதாரக் கும்மி is a good example.

21. *Festival songs.*—These are sung on the occasion of festivals like Javandarai.

22. *Songs figuring in folk dances and folk dramas.*—The *valandānai* and *oyil* of Pudukkottai, the *pallu*, the songs of the gipsies, wandering minstrels and fortune tellers, the music of the *nonḍi nātakam* (dramatic monologue), *kuluva nāḍakam* and the *kuravanji natakam* (dance drama staged in temples), the songs figuring in the *kaikōṭṭi kali* and *tiruvātria kali* of Malabar, the *gobbi* dance and *garba* dance of Guzerat, the *rāsa* of Bengal and the songs sung during the performances of *bommalaṭṭam* (மரப்பாவை கூத்து or puppet show) and *topāvaikkūttu* (marionette show or show with leathern puppets) are all interesting.

23. The *Arti* songs of the different provinces of India have fascinating melodies.

24. *Miscellaneous.*—Under this head come all the comic songs, buffoonery songs (கோமாளிப் பாட்டு, வினோதப் பாட்டு, வேடிக்கைப் பாட்டு, குரங்காட்டிப் பாட்டு), musical dialogues, dirge songs and the various popular reels and jigs. The spicy humour contained in some of these songs will send listeners into roars of laughter. The humorous song “முள்ளு

முனையினாலே முணுகுளம் வெட்டிவைச்சேன்” is known throughout South India. The musical dialogue between a kuravan and kuratti beginning with the words :—*Arupattu nālu muzham*” (அறுபத்துநாலு முழம்) is interesting both on account of its catchy music and its crisp ideas. The satirical extempore songs of the palanquin bearers on the hills having a sharp revenge on stingy employers are only too well known. The *Themmāngu* (*Thenāpngu* is the more correct term), *Tappān*, *Lāvani*, *Kuram*, *Odam*, and the other ‘Every day songs’ of the unlettered folk which have a mere ephemeral existence (often a few months or sometimes a few years) and then sink into oblivion like “*Sri Rāma Chandirane*” and “*Anḍi Paṇḍāram*” also come under this group. Songs on nature themes (இயற்கைப் பாட்டுகள்) also exist.

In the *dummy horse show* or புரவி ஆட்டம், the dancer has two short wooden stilts tied to the feet and dances to the lively music accompaniment of the *naiyaṇḍi melam* (rustic band). In the *புலிவேஷம்* or tiger masquerade, the dance is performed to the rhythm provided by drums.

Lāvanis are ballad-like compositions; meant for lay people. Through them, the folk become educated in the Puranas and sacred lore of India. Two persons figure in the recitals of *lāvanis* - one putting thought-provoking questions and the other giving intelligent answers to those questions. Whether Manmatha was burnt or not burnt is a favourite theme. There are the two parties எறிஞ்சு கக்கி and எறியாத கக்கி, each advocating his point of view.

The *Tuntina* is used to provide the drone accompaniment and the *Dep* the rhythmic accompaniment. A ring called *metṭi* (மெட்டி) is worn on the left hand finger and it used to strike the wooden rim of the *Dep*.

on the top-side. The notes emanating from the wooden rim and the skin surface bear a consonantal relationship (*sa - pa*). A sarvalaghu rhythmic accompaniment is provided by the strokes on the rim while the cross-rhythmical accompaniment is provided by playing on the drum surface.

Lavanis are couplets (கண்ணிகள்). Lavanis are found in ragas like Todi, Ahiri, Nadanamakriya, Saveri, Anandabhairavi, Yadukulakambhoji and Pantuvarali. There are also ragamalika lavanis. No alapana is resorted to during the singing of a lavani. The sahityas of some lavanis are in the nature of puzzles. Samartha Ramadas was the first to compose lavanis in Mahratti. Raja Serfojee of Tanjore has composed the *Thirtha yātra lāvani*.

Lavani Venkata Rao, a court poet of Tanjore in the latter part of the 19th century was an adept in singing lavanis. He wrote the *Bāhattara Rāgamālika*: *Sriman Jokari raja vamsa mani* in Maharatti language. Maha Vaidyanatha Iyer set this to music in the 72 mela ragas. He later substituted to this dhatu, his own sanskrit sahitya, beginning with the words *Pranatārtihara prabho purare*. This is the history of the now famous 72 mela ragamalika of Maha Vaidyanatha Iyer.

The Pandaram while singing songs uses the Ektar or the Tuntina both as a drone and as a rhythmic accompaniment. Thus while singing a song in chāpu tala, he plucks the string to the gati of *takiṭa takadimi* plucking at the syllables ta. He also has a jalra in his left hand maintaining time.

Likewise for Rupaka tala, he plucks the string at the 1st and 2nd counts and for adi tala, at the 1st, 5th and 7th counts.

Chindu is a highly popular form of folk music. It consists of several stanzas. The music of the different stanzas is the same. There are several well-known chindus having distinct tunes of their own. The **Kāvadi chindu* (pilgrims' song), *Nondichindu*, *Surul Nondichindu*. (சுருள் நொண்டிச்சிந்து), *Vandichindu* (வண்டிச்சிந்து) and the *Vazhinadaichindu* (வழிநடைச்சிந்து) are some of the varieties. The last mentioned type helps one to get rid of the tedium of journey.

During leisure periods and off-seasons, the rustic folk engage themselves in subsidiary occupations like (1) Spinning (2) Weaving (3) Preparing lime water for building purposes (4) levelling the roads and (5) cutting wood from the hill forests.

Characteristics of Folk songs

1. The musical compass of folk songs is generally within one sthāyi (octave). In some cases, the range extends from the lower octave panchama to the middle octave panchama. The compass is limited because the songs are intended for being sung by village folk who rarely have the opportunities to develop the compass of their voices through technical exercises.

2. Songs in the prati madhyama rāgas and apūrva-rāgas are rarely met with.

3. The songs are very simple and uncultured in their poetical form.

4. The theme chosen is often commonplace.

* *Kāvadi* is a decorated stave of wood with an arch.

5. The music is simple, homely and catchy and pleases one the moment one hears it.

6. Songs are generally in stanzas, each stanza having the same music.

The song : அம்ப பராகு தேவி பராகு மம்மேலு மா சாரதாம்ப பராகு may be mentioned as an example. Occasionally we come across songs with the division into pallavi, anupallavi and charana. Songs with these divisions must have come into existence only during the last five hundred years.

7. Sangatis or variations and gamakas and other technicalities generally speaking, are absent. The gamakas, *varik* and *linam* are however found in some songs.

8. A good number of songs are in sankirna rāgas and in very simple tālas or time-measures. Some of the recognisable rāgas in folk music are Ānandabhairavi and Nīlāmbari; and Nishādāntya, Dhaivatāntya and Panchamāntya rāgas like Nādanāmakriya, Punnāgavarālī, Kuranji and Navaroj.

Primitive songs when heard give the impression that they are being hummed to some inarticulate syllables.

The village folk have their own indigenous system of dance, with appropriate music. In addition they have their own crude bands consisting of metallic horns, bamboo flutes, castanets, sticks, cymbals and drums.

In folk songs, we come across pieces of varying grades of musical quality—from the simplest sing-song tune, to the song bordering almost on art music. Nursery songs, agricultural songs (நாற்றுப்பாட்டுகள் முதலியன), puranic

songs (புராணப் பாட்டுகள்), songs on village dettlese (கிராம தேவதைகள் பாட்டு) and songs relating to pregnancy (முனைப்பாட்டு) and games of girlhood, shepherds songs, potters songs, and songs sung during the husking of rice are instances of simpler folk songs of varying grades of musical quality. Some folk songs are literally packed with words.

The masses have been made familiar with purānic stories through the form, *odam* or *kappal* (ஓடம் அல்லது கப்பல்). The *Rāmāyana odam* is a well-known composition familiar to the ladies of the Tamil land. In the *odam*, the introductory part and the concluding part are sung in slow tempo and the long middle part called *mudugu* (முடுகு) in quick tempo.

There is an appropriateness in this procedure. The boat on leaving a port slowly moves out and when it gains momentum, it travels faster. When the port of destination is reached, the speed is gradually slowed down until it comes to a stand-still.

The *Rāga odam* (ராக ஓடம்) is an interesting composition, giving a catalogue of well-known rāgas. The *Nāgarika odam* (நாகரிக ஓடம்) deals with the modern civilisation and fashions. Some folk songs contain a wealth of religious philosophy. There are also martial songs.

Music plays an important part in the life of the common folk in the case of the refined folk. Although folk music may not move a person and lift him to serene heights and make him commune with the Supreme, it has nevertheless an unfailing charm. The wandering minstrels of India have kept alive certain classes of folk songs.

Singing games like the *ammānai*, provide a good pastime. The kolāttam performances given by young, trimly clad girls, with their sticks, about a span long and painted red and yellow are a treat to the eye and the ear.

Girls and ladies playing kolāttam are depicted in the sculptures in :—

(1) the mandapam in front of the Natarāja shrine at Perur :

(2) the southern outermost prākāram (corridor) of the temple at Rāmesvaram ;

(3) the Achutappa Bhūpāla mandapam at Āvadaiyār-kovil: and

(4) in the temples at Lepākshi, Tādpatri and Tirupati.

The graceful postures of the performers responding to their partners on their left and right are worthy of special attention.

Folk Concerts

There are various types of folk concerts which provide either entertainment or communicate to the rural folk, ethical teachings and knowledge relating to sacred lore. The following are some of them :—

1. *Villuppāṭṭu*.—The leader sits in front of a long bow and provides rhythmic accompaniment by striking the string of the bow with two sticks (விசுகோல்). There are singers and performers on the udukkai, ghatam and castanets (தாரு தாளம்) to assist him. The mouth of the ghatam is struck with a leather pad. The resulting reverberating accompaniment is very impressive. A story is taken

and discoursed upon. The prose discourse is interspersed with songs.

2. *Lāvanippāttu*.—Herein a lady and a man sing alternately verses and songs. One puts intelligent questions to the other and the other gives thought-provoking answers and thus sustain the interest of the listeners.

3. *Oyilāttam*.—Folk dances performed by men waving handkerchiefs.

4. *Chakkaiyāttam*.—Folk dances performed by men keeping rhythmic accompaniment with chakkais which are thin oblong wooden clappers, stringed and held between the fingers.

5. *Vaindanai*.—*Oyilāttam* performed with sticks.

6. *Poykkāl Kudiraiyāttam* or dummy horse show. Dummy camels are also used sometimes.

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7. *Kaichilambu Pāttu*, a singer narrating a story in song, keeping rhythm with a pair of oval-shaped rings with metallic pieces inside. He is assisted by performers on the mridangam and ghaṭam.

8. *Naiyāṇḍi melam*, (நையாண்டி மேளம்) is a rustic band providing fast and powerful rhythmic accompaniment to the dances of *Karagum Kāvaḍi* and dummy horse.

Folk Instruments

The instruments used by the rustic folk for accompanying their music and dance are crude ones. They are mostly percussion instruments and wind instruments. Stringed instruments like the Nanduni and Vinakunju are used on the west coast. கொட்டாங்கச்சி fiddle also is used in folk music.